Points for Exhibitors in Gaining and Holding Patronage

DRAMATIC MIRROR
MOTION PICTURES — THE STAGE

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By Ruth Helen Davis and Charles Klein
Irvin V. Willat, director.
Supervision of-
Thomas H. Ince

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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII — NEW YORK, SATURDAY, FEBRUARY 9, 1918 — No. 2042

LARGE CROWDS AT MONDAY MATINEES

Cheaper Seats Have Big Sale—Bad Weather Keeps Attendance Down

The audiences at the matinee performances last Monday were not as large as those upon the first Garfield holiday, a week before. The managers, however, had no complaint to make. The weather was disagreeable last Monday and this fact is believed by the theater men as responsible for the falling off in attendance. One unusual condition presented on the enforced holiday was the patronage bestowed upon balcony and gallery seats. The cheaper seats sold swiftly, and the impression is gaining force in the theater world that the Garfield holiday crowds are chiefly composed of workers, who receive wages rather than salaries.

Only a small advance sale was reported and but a few of the Broadway theaters sold all their orchestra seats. The best business was done at the Globe, where "Jack o' Lantern" is the attraction; the Cohan and Harris, where "A Tailor Made Man" is playing; the Belasco and Lyceum, where "Polly with a Past" and "Tiger Rose" are being presented, and the Liberty and Astor, where "Going Up" and "Why Marry?" are the respective bills.

The Palace Theater gave two matinees, the first beginning at 1:30 p. m. and the other at 4. All motion picture houses and burlesque theaters reported that their performances were well attended. The theater audiences at night were about the same size as usually prevails on Monday nights.

All amusement places will again be open this Monday, afternoon and night. Cohan and Harris are presenting a new play in the afternoon, a comedy by Harry James Smith, entitled "The Little Teacher."

THEATER MEN ORGANIZE

West Virginia Managers Aim to Put New Life Into Playhouses

WHEELING, W. VA. (*Special*).—At a meeting of the theater managers of West Virginia, held in Wheeling January 24, an organization was perfected of the managers called The West Virginia Circuit of Theaters. The officers elected were R. Robinson, Clarksburg, president; S. J. Hyman, vice-president; Fred E. Johnson, Wheeling, secretary and booking manager. The directors are George Weeden, of Charleston, W. Va.; M. E. Morgan, of Fairmont, W. Va., and J. W. Mercer, of Washington, Pa.

The object of the organization is to promote better conditions and surroundings in the theaters of West Virginia and instill new life and energy into some of the theaters for the mutual benefit of all concerned, also to be in a position to handle any adverse legislation that might arise in the State.

BRADY TO CONTINUE AS PICTURE PRODUCER

Withdrawal from World Film Based on Present Conditions—Will Present Big Melodramas on Screen—Gradwell in Control

William A. Brady's resignation as director-general of the World Film Corporation will not interfere with his plans to continue as a motion picture producer. Mr. Brady will hereafter produce independently. His arrangements for the present, it is reported, call for the screen presentation of "Stolen Orders" and other big melodramas which he has produced on the stage.

That Mr. Brady was planning to sever his connection with World Film was exclusively reported in the MIRROR over a month and a half ago, but no official announcement to that effect was made by him until last Wednesday. In a statement which he gave out to the press last Wednesday night Mr. Brady said that he based his action on the fact that the condition of the motion picture business at the present time renders it impractical for the company to pay him the $100,000 annually called for by the contract, and that he found it impossible to devote sufficient time to other important interests because of the onerous work of producing pictures for weekly release.

Mr. Brady said that the arrangement for his salary was made when "times were good." He described conditions today as "little less than chaotic." The huge salaries paid to stars and executives, he declared, not only placed a tremenduous burden on the producers, but had also given legislators the idea that the business was extremely profitable. This belief, he said, was indirectly responsible for the present system of taxes.

Mr. Brady will hold his stock in the World Film Company and continue on the Board of Directors. The direction of the company will be in the hands of Ricord Gradwell, who has been acting as general manager of the concern. Mr. Gradwell, it is understood, represents several large financial interests.

Through the World Film Company Mr. Brady issues the following statement regarding his resignation:

"After two years of the most intensive application to the production of a regular program of weekly releases, at the same time carrying on my many theatrical and other enterprises, I have decided, in justice to my own interests and the demands upon me at this time, to withdraw from my active responsibilities in the World Film Corporation, retaining my seat upon the directorate and my interest in the company. I shall, of course, expect, as well as strive, that the success of World Pictures may be continued and the company prosper as heretofore. Production and other plans for the future are in good shape in the World organization and in due course exhibitors may expect to hear good tidings. The company will make further announcement in respect to its own intentions and plans in a later statement.

"I am happy to announce that the stock of completed pictures on hand with World is not only ample in quantity but in quality to satisfy the most exacting and to make entirely unnecessary and unjustifiable any intimation that there could be or would be any interruption in regular service of dependable pictures.

"Finally, I wish you would express to the trade my deep appreciation of the great cordiality that has been extended to me and of the reception that has been given my productions, and to say that in the future, as in the past, I shall always be keenly interested personally in watching the development and in doing what I can to help in the safeguarding of the interests of the producer, manufacturer, distributor and exhibitor alike.

"What my motion picture plans for the future are has not as yet been decided. For the present I shall devote myself to the completion of my big picture, 'Stolen Orders.'

(Signed) "WILLIAM A. BRADY."

TO PRESENT "HER COUNTRY"

Knight to Offer Play by Besier at the Punch and Judy

By arrangement with Charles Hopkins, Walter Knight will inaugurate a special session at the Punch & Judy Theater about Feb. 20, presenting "Her Country," a play by Rudolph Besier and Sybil Spottiswood. Owing to the presentation of this play Mr. Hopkins has deferred his production, intended for the current season, of a play by Owen Davis, based upon "The Arabian Nights." "Her Country" was originally produced at the Strand Theater, London, under the title of "Kultur at Home."

NEW PLAY FOR THE BRAMHALL

The Bramhall Players will present "Difference in Gods," by Butler Davenport, on Wednesday evening, February 6, at the Bramhall Play House, 27th street and Lexington avenue. This play shows the psychology of a family in four decades of a selfish, hard New England life, and the disastrous influence of a "God of Fear" upon the mental and physical natures.

The cast will include Thais Magrane, Julia Neville, Mary Kennedy, Emily Stavers, Helen Millington, Harold Elliot, Butler Davenport and Edwin Dupont. Mr. Davenport has other plays in preparation.

NO EXEMPTION FOR ONE-NIGHT STANDS

Order That All Theaters Close On Tuesdays Is Mandatory, Managers Are Told

The ruling of the Federal Fuel Administrator to the effect that all places of amusement must be closed on Tuesdays in return for the special dispensation that is granted them on Mondays will be mandatory for the present. Ligon Johnson, attorney of the United Managers' Protective Association, went to Washington last week to try to get a ruling from Dr. Garfield which would give relief to the one-night-stand theaters, which are suffering greatly because of bookings previously made for Tuesday nights.

The amended ruling will stand, however, and the bookings for Tuesday which have been made will undoubtedly be canceled. While the fuel officials sympathized with the condition that is existing, they maintained they were unable to extend any amelioration. Mr. Johnson was informed that if various theaters throughout the country were exempted from the Tuesday order other businesses and industries would also have a right to seek a more lenient ruling. Furthermore, any discrimination in behalf of theaters would entail the employment of a great number of additional inspectors.

The one-night-stand houses are jeopardized by the Garfield order. Many of the attractions are booked for Tuesday night and the loss of that night's performance, it is feared, will force many of the theaters into bankruptcy, as most of the houses are dark four or five nights a week under ordinary circumstances.

Many cancellations have resulted already because of the transportation situation, and the additional difficulty with which attractions must grapple owing to the institution of amusementless Tuesdays has affected the one-night-stand theaters seriously.

Mr. Johnson returned to Washington yesterday to confer with officials on matters pertaining to theatricals.

NEW BROADHURST PLAY

"The Woman on the Index" to Be Presented with Julia Dean in Chief Role

George Broadhurst has placed in rehearsal a play by Mrs. Lillian Trimble Bradley and himself, called "The Woman on the Index," founded on a short story published in *Munsey's Magazine*.

The cast includes: Julia Dean, Amy Ricard, Alison Skipworth, Mme. Camilla Dallberg, Dagmar Godowsky, Lester Lonergan, George Probert, Frederic Burt, Frank Westerton, Roy Fairchild, Walter Ringham, Robert Bristor and M. Lee de Valery. Miss Godowsky, who is the daughter of the pianist, Leopold Godowsky, will, in "The Woman on the Index" make her professional debut.

GALLI-CURCI TURNED DOWN BY THE METROPOLITAN AND STRAND

Singer Who Has Proved New Sensation Was Given Audition at Opera House Two Years Ago, Mirror Learns

Mme. Galli-Curci, the coloratura soprano, whose appearance in "Dinorah" with the Chicago Opera Company at the Lexington Opera House last Monday night resulted in such a sensational success as to sweep musical New York off its feet, was not only rejected by the Metropolitan Opera Company when she sought an engagement here two years ago, but was also turned down by the Strand Theater management, to whom she had made application.

The MIRROR has learned these facts from an authority whose reliability it has every reason to regard as unimpeachable. Despite an announcement from the press department of the Chicago Company, in which it is denied that Gatti-Cazazza, director of the Metropolitan Company, had refused to give Galli-Curci an engagement after a "try-out" here, this authority declares that the singer met with rebuff after rebuff in her endeavor to seek a position in New York.

The Italian diva, whose success has been likened by some critics to that which followed Patti's debut here, came to this country originally via South America. Appreciating the fact that New York is the musical center of America and that the Metropolitan is the goal of every singer, she sought an audition before various officials of the opera house. She was finally successful in this ambition. She was given an audition before a group which was composed, it is said, of the director, a conductor and one or two others. The director was favorably impressed, but during a conversation with one of the leading tenors immediately afterward he changed his views, owing to the emphatic declaration of the tenor that Galli-Curci had a tendency to sing "flat."

No more came of the Metropolitan ambition, and it is pointed out that the Chicago Opera press agent is quite correct in denying that Gatti-Cazazza had refused to give the singer an engagement after a "try-out." The important fact to bear in mind is that there is a great distinction between a "try-out," or "trial," and an "audition." A "try-out," or "trial," implies more or less of a public performance, an introduction into another singer's place in an opera in order to learn what impression will be made upon the public. An audition is nothing but the granting of an applicant's request for an opportunity to sing some songs before the director or the conductors or a few others closely identified with the management of the opera company, which might lead to an engagement for a "try-out." Galli-Curci, the MIRROR learns, was never given a "try-out," but she was given an audition.

Later she applied to the Strand Theater management for an engagement. She realized that while the Strand could not be the goal of her ambitions, it would nevertheless help to keep the wolf from the door—in those days the singer was having a difficult struggle in earning a living—but the management rejected her application, not from any belief that she did not possess the sufficient requirements for a successful appearance as a soloist, but because at the time the Strand had been employing Italian singers in great numbers and was desiring a change.

The belated success which has come to Galli-Curci has not made for harmony, it is understood, between the Metropolitan and Chicago companies. While on the surface amicableness prevails, there is a realization on the part of the Metropolitan that serious efforts must be made to bolster up the remainder of the season by the introduction of not only new singers, but of new and important works.

UNA TREVELYN

Brilliant, forceful acting and rare intelligence and ability have combined with an attractive personality to bring Una Trevelyn to the fore as a successful young actress. Her association this season has been with "Cheating Cheaters," in which she played the leading role of Nan Carey, giving to the part an individuality that won for her much notice from the press wherever she appeared. Miss Trevelyn is a Western girl who has kept pace with the athletic interests of the day. She is at home on a motorcycle or in an automobile. She has been up in an aeroplane and likes it. This season, while playing in Pennsylvania, she spoke effectively for the Liberty Loan and did much by her earnest patriotism to sell bonds for the local committee in the towns in which she was appearing.

NINE MORE CAMP THEATERS OPEN

Varied Attractions for Entertainment of Troops—House at Upton Ready in Spring

Since the opening of the Liberty Theater at Camp Sherman, O., on Jan. 12, nine more camp theaters have been placed in operation. On Feb. 2 the playhouses at Camps Dodge, Ia., Dix, N. J., Meade, Md., and Jackson, S. C., were opened for the entertainment of the troops. The first attraction at Camp Gordon, Ga., "The Million Dollar Dolls," was presented on Jan. 26, while on Jan. 28 openings took place at Camp Devens, Mass., and Camp Pike, Ark.

Camp Custer, Mich., opened Sunday, Jan. 20 with the Rhoda Royal Circus, and on Monday, Jan. 21, Camp Taylor, Ky., had its initial attraction in a concert by the Cincinnati Orchestra.

The theaters at Camp Lee, Va., and Camp Upton, N. Y., will be in readiness, it is expected, early in the Spring.

George H. Miller has been appointed manager of the Liberty Theater at Upton while Harry Clay Blaney and Will O. Wheeler have been placed in charge of the theaters at Merritt and Dix, the other two camps which are near New York City.

White

DEFIANT OF DANGER

Lenore Ulric and Calvin Thomas in "Tiger Rose" Find Their Love a Suitable Defence Against the Law's Agents

ANGLIN GREEK PLAYS

"Electra" to Be First Production in Conjunction with New York Symphony

Margaret Anglin will inaugurate her series of Greek drama presentations next Wednesday afternoon in Carnegie Hall in conjunction with Walter Damrosch, under the auspices of the Symphony Society of New York. Her matinees will mark her first appearances in Greek plays in New York or anywhere outside of her several engagements in the Greek theater of the University of California.

HEARD ON THE RIALTO

With the production of "The Little Teacher" at the Playhouse Cohan and Harris will be represented in New York by five attractions. Should this new comedy by Harry James Smith prove all that its press representative predicts, the producers will have five hits on Broadway at one time, which will probably establish a record for any theatrical firm. The other Cohan and Harris attractions which to date show no diminution of patronage are "The King," "A Tailor-Made Man," "Going Up" and "The Cohan Revue."

The chief musical feature of "The Cohan Revue" is an elaborate wedding which takes place between Words and Music. Written in syncopated melody and the simple rhyming fashion that has proved so effective in the Cohan revues, it forms an exceptionally entertaining climax to the first act.

At a birthday party given on Jan. 30 by Walter Damrosch, conductor of the New York Symphony Orchestra, to the men of the orchestra, another unusual wedding was celebrated. This time the characters were two musical instruments—Miss Flute and Mr. Slide Trombone. The Rev. Mr. Bassoon was the officiating clergyman. As the minister uttered the ceremonial passages with resounding effect, the bride would pipe nervously and the bridegroom would answer in a firm, self-satisfied manner. Each instrument was played by a master of it, who sought to bring out the characters indicated.

The Hattons appear to be the most industrious collaborators in the playwriting field. Not content with drawing royalties from 'Upstairs and Down" and "Lombardi, Ltd.," they are now represented on Broadway with a new comedy, "The Indestructible Wife," and shortly a play by them, entitled "The Squab Farm," will be placed in rehearsal by the Shuberts.

As we go to press the returns from the critical jury which is considering the case of Alan Dale's comedy are not all in. There is an indication of disagreement. Most of the morning paper representatives voted on the first ballot for the critic-dramatist's acquittal of the charge of writing a poor play, but two afternoon papers were merciless in their condemnation of the defendant's product, and pronounced him guilty in the first paragraph of their summaries. What Judge Public will decide to do with the case cannot be ascertained at the present writing.

The production of "Josephine" at the Knickerbocker not only offered new histrionic opportunities to Arnold Daly and Virginia Harned, but it was also the means of bringing Arthur Forrest back to the stage in a classic role. The latter plays the part of Talma, the French tragedian, who, according to Bahr's satiric notions, taught Napoleon certain heroic attitudes, which are represented in history, and his performance was dignified, forceful and vital. It brought to mind the same actor's portrayals of classic figures in the Mansfield productions.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Josephine," Interesting Burlesque; "Success," Comedy-Drama of Actor Folk; Intimate Musical Play; Alan Dale's Comedy and "The Indestructible Wife" Among Week's Offerings

"JOSEPHINE"

Comedy in Prologue, Three Acts, and Epilogue, by Herman Bahr. Produced by the Josephine Company, Inc., at the Knickerbocker Theater, January 28.

Muse of History	Grace Harrigan
Author's Muse	Ann Andrews
"Boney"	George Frederichs
In the play:	
Josephine	Virginia Harned
Barras	Hubert Wilke
Louise	Aimee Dalmores
Napoleon	Arnold Daly
The Colonel	Joseph McManus
Moustache	Harry Mestayer
The Austrian Ambassador	Paul Irving
Larose	Marion Ballou
The Abbe	Coulton White
Talma	Arthur Forrest

Theatrically this is surely the hunting season for halos. First, Alexander Hamilton was brought within range of the playwright's rifle and the critic's axe, to be followed by a general pursuit of George Sand and her little group of serious artists, and now, lastly, Napoleon comes within the limelight of disillusionment.

We do vary so conventionally in our tastes. In peace times we would undoubtedly find elbow-nudging entertainment in the subtle shots at bellicose nationalism and militarism which Bahr lets loose from his satiric centimeters, but now we can do nothing but maintain an outraged dignity and philosophize upon the distortions of history.

Bahr is of the diabolically clever school of satirists—that school that volubly appreciates and senses values long before his contemporaries have even begun to become articulate. Believing like a true iconoclast that all cherished institutions furnish fruit for attack, he takes up the subject of heroism as reflected by Napoleon, and shows it to be a state of mind; that heroism to the people far removed from the battlefield must be represented in the appearance of the character involved rather than in distant deeds narrated.

He takes up modern militarism, German militarism at that, and shows it to be a science for professors rather than an industry or art for generals. He even has a fling at long nourished sex antagonism and shows that the desires and aspirations of man and woman are in conflict whenever the twain shall meet on the common grounds of love and marriage.

An interesting play is "Josephine"—interesting because it can find its place in the sun sans technique, sans action, sans the usual conjectionary basis on which we build historical drama. We cannot imagine that Bahr meant "Josephine," so far as characterization and certain of the situations were concerned, to be taken seriously. It seems to us to have been more of a leisure moment attempt at burlesque. He would de-idealize Napoleon and make him a plain human being, jealous of his wife and pained at her indifference while he was in humble station, but neglectful of her interests once he has tasted greatness and power.

And so we find Napoleon in the first act moody, impulsive and ardent, longing to be a poet and live on an island with his heart's desire, but Josephine wants him to become famous as a conqueror of cities and peoples, and to placate her he agrees disconsolately to join the army in Italy.

The second act shows him a general whose army is seemingly invincible—and while his victories are directly influenced by domestic affairs, his success as a leader of men is directly traceable to his humanness and interest in the innermost details of the lives of his privates.

The last act depicts Napoleon riding on the wave of great power, and it is now Josephine, who would seek an island and live a poetic life. But the general has forgotten his youthful aspirations, and only seeks means and methods whereby he can increase his hold upon the people. Josephine has become but a small incident in his life. He must appear the hero as well as be one, and so he engages the actor Talma to teach him poise and grace and majesty. An amusing scene is presented between the actor and the general as the former undertakes to impart certain "historic attitudes."

The play is excellently acted with Arnold Daly fitting physically the role of Napoleon, and acting with excellent variety and feeling for the mood. Virginia Harned presented in the part of Josephine a striking likeness to the pictures of the Empress. Arthur Forrest was a vivid personality as Talma, playing with fine dignity and humor.

"SUCCESS"

Drama in Four Acts, by Adeline Leitzbach and Theodore A. Liebler, Jr. Produced by the Lieblers, at the Harris Theater, Jan. 28.

Dolly Dean	Carree Clarke
Miss Hamilton	Mildred Southwick
Willis Potter	William Hassan
Phil Lawton	L. Melton Claodagh
Jane Arlington	Helen Holmes
Ferguson Holt	Louis Leon Hall
John Treadwell	Arda La Croix
"Mike" Lewis	Jess Dandy
Margaret Hamlin	Emily Callaway
Barry Carlton	Brandon Tynan
Joe	Richard Abbott
Nick Walker	George Lemingwell
Henry Briggs	James Durkin
Gilbert Gordon	Lionel Glenister
Rose Randolph	Marion Coakley
Ruth	Margaret Lapsley

"Success," which marks the Lieblers' return to the producing order of things, is such a singular mixture of good and bad material that one hesitates to pass an unqualified judgment. Getting off to a poor start in its opening act, it recovers, slowly and painfully, but by the beginning of the second—and this is the all-important—it *does* recover. It recovers and builds to a point of suspense which is real and unescapable, and a climax that thrills one happily, yet tightens the throat. Its less fortunate moments are its comic ones, where the absence of a trained humorous capacity taxes the indulgence of the audience somewhat unduly. Some well directed shafts of satire, however, at the actors who style themselves "artists" were about as genuine and human lines of dialogue that ever have been spoken, and more than atoned for the frequent and humorless *bon mots*.

Trelawney-like, "Success" tells a tale of player-folk and their "passions, motives, fears" behind the scenes. Barry Carlton, a young and already celebrated "Lear," is betrothed to Jane Arlington, his leading woman, when an old actor in the company discloses, on the announcement of the engagement, a former love affair of Jane's. Carlton, at first crushed by the intelligence, finally refuses to accredit it and marries Jane. The second act shows a lapse of twenty years and the ruination, meanwhile, of Carlton from drink and the corroding memory of the old actor's scandal. A daughter, Rose, has, in the meantime, grown to womanhood, and her own stage career bids fair to duplicate her unfortunate parents by the love of her leading man and the interest of a wealthy "backer."

On the night of the premiere of "King Lear," Gordon, the lead, becomes aware of Rose's intimacy with the man of wealth, and after a stormy scene walks out. He is brought in, shortly before the curtain is to rise, helplessly drunk. It is then that old Carlton, present in the guise of a dresser to the star and unknown to his own daughter, goes on at the last moment and plays Lear. It is a scene of genuine suspense and power, and it should make "Success" an undoubted success.

Brandon Tynan's performance of Barry Carlton has moments of true greatness, such, for instance, when he fumblingly returned the money his friend had given him. It was the childish indignation and pride of an old man. To Jess Dandy fell the principal part of unloading the humorless *bon mots* and it is difficult to regard his performance calmly. He was, however, excellent. William Hassan and Lionel Glenister, as the actor-manager and the leading man, respectively, were notably conspicuous for the fine sincerity of their portrayals. Helen Holmes displayed a regrettable tendency to sing her lines, which marred her otherwise earnest work. Marion Coakley, as the daughter, played with commendable zeal.

"GIRL O' MINE"

Musical Comedy in Two Acts and Three Scenes. Book and Lyrics by Philip Bartholomae, Music by Frank Tours. Produced by Elisabeth Marbury at the Bijou Theater Jan. 28.

Chef de Gare	Ernest Perrin
Duc de Bouvais	James Lounsbery
Toby	Carl Hyson
Betty	Dorothy Dickson
Lulu	Edna Wallace Hopper
Charlie	Barratt Greenwood
Teddy	David Quixano
Lily	Marie Nordstrom
Jack	Frank Fay
Mildred	Helen Lee
A waiter	Charles Burrows
Greene	Carlton Macy
Maitre d'Hotel	Ernest Perrin

Elisabeth Marbury, to whom credit is given for starting the "intimate" type of musical comedy on the New York platforms with "Very Good Eddie" some seasons ago, and who has contributed substantially to the series that immediately followed this firmly established lead, added another trophy to her gallery, as it were, with "Girl O' Mine," now current at the Bijou Theater.

Mr. Bartholomae has concocted a book which, while hinging on the old farce theme of the attractive young girl who comes to Paris to meet her uncle, whom she has never seen, is treated in a fresh manner, and with a running fire of breezy lines. Also his lyrics are pleasing, at least that part of them that could be understood. Except for the numbers executed by the three leading players the rest might have been written in some other language than the rather substantial and familiar English, owing to the frightful diction. The music of Frank Tours falls on the ear with pleasing results, is easily remembered and catchy, though never distinctive.

"Girl O' Mine" serves to introduce Dorothy Dickson, whose reputation heretofore has been confined to her ability as a dancer, in a singing-speaking role. And upon witnessing her initial effort it is reasonable to conjecture that if she could manipulate her voice as well as she does her feet she would become one of Broadway's leading lights.

Marie Nordstrom carries the burden of most of the humor and it assumes but featherweight lightness upon her shoulders. The role she is called upon to play is that of the wife of a pugilist. They are on their honeymoon in Paris and start an American bar in the hotel to cover their bill when the alimony checks they have been using for expenses are not forthcoming from her first husband. The part gives Miss Nordstrom many opportunities to exert her especial gifts of comedy delineation. The most amusing moment of the play she contributes in the combination of song and satire called "Changing Styles," burlesquing the employment of a male stenographer by a female lawyer twenty years from now. In this she is ably assisted by Frank Fay, upon whom rest the responsibilities of the part of the pugilist. At all times either independently or as a foil for Miss Nordstrom his deportment is adequate and frequently humorous. Edna Wallace Hopper reappeared on the stage in a well played difficult role.

"THE MADONNA OF THE FUTURE"

A Satire in Three Acts, by Alan Dale. Produced by Oliver Morosco at the Broadhurst Theater, Monday, Jan. 28.

Iris Fotheringay	Emily Stevens
Sallie Winborn	Frances Underwood
Rex Letherick	Jerome Patrick
Mrs. Van Dusen	Teresa Maxwell Conover
Mrs. Wallingford	Ffolliot Paget
Miss Pettiton	Daisy Atherton
Mr. Wallingford	Colin Campbell
Jack Frellingham	Warburton Gamble
Reginald	Douglas Ross
Mrs. Kay-Phros	Ruhl Trelease
Mrs. Fristicia Arundel	Eunice Elliott
Miss Mincie Panos	Ann Delmore
Miss Petti Sweets	Adele Mingeau
Rosalie	Marguerite Forrest
Butler	John Wilson

As constructed by Alan Dale—the critics now call him Mister Dale—"The Madonna of the Future" is the antithesis of the Madonnas of a thousand years ago of whom we have read. If Oliver Morosco ever wants to entertain his friends on the quiet he may explain the sort of subtle, physic legerdemain which Mr. Dale used in persuading him to produce this aggregation of pithy epigrams and basement repartee, as a play.

If anybody had to do this, Mr. Dale is the man. If the object of the drama is to elevate, then the Dale Madonna wabbles and falls down in a conglomerate mass, in its mission. If something can be put upon the stage that is plotless and, necessarily, without climax, then Mr. Dale has reason to pat himself on both cheeks and be as happy as Little Jack Horner who sat in the corner and pulled a plum out of his mouth. Mr. Dale himself tells us that his Madonna is funny. Well, the word "funny" is the most elastic in the English language. It is tagged to anything and everything. If the Dale Madonna had been sent to a magazine as a story it would have been sent back under special delivery without any comment.

Here is a woman, Iris Fotheringay, portrayed by Emily Stevens, who hates

(Continued on page 7)

A. H. Woods *presents* His Broadway Success

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By Ruth Helen Davis and Charles Klein
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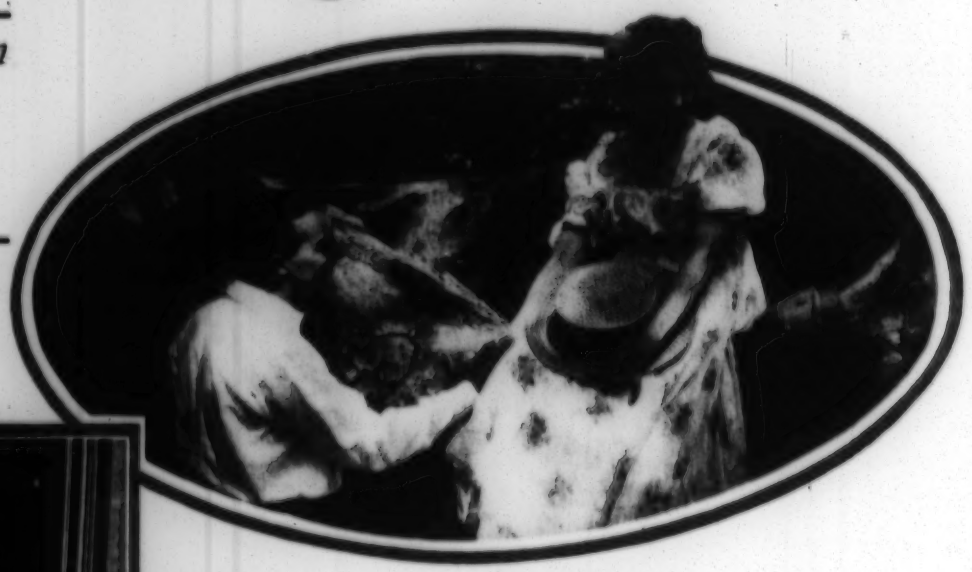

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OF MOTION PICTURES AND THE STAGE

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LARGE CROWDS AT MONDAY MATINEES

Cheaper Seats Have Big Sale—Bad Weather Keeps Attendance Down

The audiences at the matinee performances last Monday were not as large as those upon the first Garfield holiday, a week before. The managers, however, had no complaint to make. The weather was disagreeable last Monday and this fact is believed by the theater men as responsible for the falling off in attendance. One unusual condition presented on the enforced holiday was the patronage bestowed upon balcony and gallery seats. The cheaper seats sold swiftly, and the impression is gaining force in the theater world that the Garfield holiday crowds are chiefly composed of workers, who receive wages rather than salaries.

Only a small advance sale was reported and but a few of the Broadway theaters sold all their orchestra seats. The best business was done at the Globe, where "Jack o' Lantern" is the attraction; the Cohan and Harris, where "A Tailor Made Man" is playing; the Belasco and Lyceum, where "Polly with a Past" and "Tiger Rose" are being presented, and the Liberty and Astor, where "Going Up" and "Why Marry?" are the respective bills.

The Palace Theater gave two matinees, the first beginning at 1:30 p. m. and the other at 4. All motion picture houses and burlesque theaters reported that their performances were well attended. The theater audiences at night were about the same size as usually prevails on Monday nights.

All amusement places will again be open this Monday, afternoon and night. Cohan and Harris are presenting a new play in the afternoon, a comedy by Harry James Smith, entitled "The Little Teacher."

THEATER MEN ORGANIZE

West Virginia Managers Aim to Put New Life Into Playhouses

WHEELING, W. VA. (*Special*).—At a meeting of the theater managers of West Virginia, held in Wheeling January 24, an organization was perfected of the managers called The West Virginia Circuit of Theaters. The officers elected were R. Robinson, Clarksburg, president; S. J. Hyman, vice-president; Fred E. Johnson, Wheeling, secretary and booking manager. The directors are George Weeden, of Charleston, W. Va.; M. E. Morgan, of Fairmont, W. Va., and J. W. Mercer, of Washington, Pa.

The object of the organization is to promote better conditions and surroundings in the theaters of West Virginia and instill new life and energy into some of the theaters for the mutual benefit of all concerned, also to be in a position to handle any adverse legislation that might arise in the State.

BRADY TO CONTINUE AS PICTURE PRODUCER

Withdrawal from World Film Based on Present Conditions—Will Present Big Melodramas on Screen—Gradwell in Control

William A. Brady's resignation as director-general of the World Film Corporation will not interfere with his plans to continue as a motion picture producer. Mr. Brady will hereafter produce independently. His arrangements for the present, it is reported, call for the screen presentation of "Stolen Orders" and other big melodramas which he has produced on the stage.

That Mr. Brady was planning to sever his connection with World Film was exclusively reported in the MIRROR over a month and a half ago, but no official announcement to that effect was made by him until last Wednesday. In a statement which he gave out to the press last Wednesday night Mr. Brady said that he based his action on the fact that the condition of the motion picture business at the present time renders it impractical for the company to pay him the $100,000 annually called for by the contract, and that he found it impossible to devote sufficient time to other important interests because of the onerous work of producing pictures for weekly release.

Mr. Brady said that the arrangement for his salary was made when "times were good." He described conditions today as "little less than chaotic." The huge salaries paid to stars and executives, he declared, not only placed a tremenduous burden on the producers, but had also given legislators the idea that the business was extremely profitable. This belief, he said, was indirectly responsible for the present system of taxes.

Mr. Brady will hold his stock in the World Film Company and continue on the Board of Directors. The direction of the company will be in the hands of Ricord Gradwell, who has been acting as general manager of the concern. Mr. Gradwell, it is understood, represents several large financial interests.

Through the World Film Company Mr. Brady issues the following statement regarding his resignation:

"After two years of the most intensive application to the production of a regular program of weekly releases, at the same time carrying on my many theatrical and other enterprises, I have decided, in justice to my own interests and the demands upon me at this time, to withdraw from my active responsibilities in the World Film Corporation, retaining my seat upon the directorate and my interest in the company. I shall, of course, expect, as well as strive, that the success of World Pictures may be continued and the company prosper as heretofore. Production and other plans for the future are in good shape in the World organization and in due course exhibitors may expect to hear good tidings. The company will make further announcement in respect to its own intentions and plans in a later statement.

"I am happy to announce that the stock of completed pictures on hand with World is not only ample in quantity but in quality to satisfy the most exacting and to make entirely unnecessary and unjustifiable any intimation that there could be or would be any interruption in regular service of dependable pictures.

"Finally, I wish you would express to the trade my deep appreciation of the great cordiality that has been extended to me and of the reception that has been given my productions, and to say that in the future, as in the past, I shall always be keenly interested personally in watching the development and in doing what I can to help in the safeguarding of the interests of the producer, manufacturer, distributor and exhibitor alike.

"What my motion picture plans for the future are has not as yet been decided. For the present I shall devote myself to the completion of my big picture, 'Stolen Orders.'

(Signed) "WILLIAM A. BRADY."

TO PRESENT "HER COUNTRY"

Knight to Offer Play by Besier at the Punch and Judy

By arrangement with Charles Hopkins, Walter Knight will inaugurate a special session at the Punch & Judy Theater about Feb. 20, presenting "Her Country," a play by Rudolph Besier and Sybil Spottiswood. Owing to the presentation of this play Mr. Hopkins has deferred his production, intended for the current season, of a play by Owen Davis, based upon "The Arabian Nights." "Her Country" was originally produced at the Strand Theater, London, under the title of "Kultur at Home."

NEW PLAY FOR THE BRAMHALL

The Bramhall Players will present "Difference in Gods," by Butler Davenport, on Wednesday evening, February 6, at the Bramhall Play House, 27th street and Lexington avenue. This play shows the psychology of a family in four decades of a selfish, hard New England life, and the disastrous influence of a "God of Fear" upon the mental and physical natures.

The cast will include Thais Magrane, Julia Neville, Mary Kennedy, Emily Stavers, Helen Millington, Harold Elliot, Butler Davenport and Edwin Dupont. Mr. Davenport has other plays in preparation.

NO EXEMPTION FOR ONE-NIGHT STANDS

Order That All Theaters Close On Tuesdays Is Mandatory, Managers Are Told

The ruling of the Federal Fuel Administrator to the effect that all places of amusement must be closed on Tuesdays in return for the special dispensation that is granted them on Mondays will be mandatory for the present. Ligon Johnson, attorney of the United Managers' Protective Association, went to Washington last week to try to get a ruling from Dr. Garfield which would give relief to the one-night-stand theaters, which are suffering greatly because of bookings previously made for Tuesday nights.

The amended ruling will stand, however, and the bookings for Tuesday which have been made will undoubtedly be canceled. While the fuel officials sympathized with the condition that is existing, they maintained they were unable to extend any amelioration. Mr. Johnson was informed that if various theaters throughout the country were exempted from the Tuesday order other businesses and industries would also have a right to seek a more lenient ruling. Furthermore, any discrimination in behalf of theaters would entail the employment of a great number of additional inspectors.

The one-night-stand houses are jeopardized by the Garfield order. Many of the attractions are booked for Tuesday night and the loss of that night's performance, it is feared, will force many of the theaters into bankruptcy, as most of the houses are dark four or five nights a week under ordinary circumstances.

Many cancellations have resulted already because of the transportation situation, and the additional difficulty with which attractions must grapple owing to the institution of amusementless Tuesdays has affected the one-night-stand theaters seriously.

Mr. Johnson returned to Washington yesterday to confer with officials on matters pertaining to theatricals.

NEW BROADHURST PLAY

"The Woman on the Index" to Be Presented with Julia Dean in Chief Role

George Broadhurst has placed in rehearsal a play by Mrs. Lillian Trimble Bradley and himself, called "The Woman on the Index," founded on a short story published in *Munsey's Magazine*.

The cast includes: Julia Dean, Amy Ricard, Alison Skipworth, Mme. Camilla Dallberg, Dagmar Godowsky, Lester Lonergan, George Probert, Frederic Burt, Frank Westerton, Roy Fairchild, Walter Ringham, Robert Bristor and M. Lee de Valery. Miss Godowsky, who is the daughter of the pianist, Leopold Godowsky, will, in "The Woman on the Index" make her professional debut.

GALLI-CURCI TURNED DOWN BY THE METROPOLITAN AND STRAND

Singer Who Has Proved New Sensation Was Given Audition at Opera House Two Years Ago, Mirror Learns

Mme. Galli-Curci, the coloratura soprano, whose appearance in "Dinorah" with the Chicago Opera Company at the Lexington Opera House last Monday night resulted in such a sensational success as to sweep musical New York off its feet, was not only rejected by the Metropolitan Opera Company when she sought an engagement here two years ago, but was also turned down by the Strand Theater management, to whom she had made application.

The MIRROR has learned these facts from an authority whose reliability it has every reason to regard as unimpeachable. Despite an announcement from the press department of the Chicago Company, in which it is denied that Gatti-Cazazza, director of the Metropolitan Company, had refused to give Galli-Curci an engagement after a "try-out" here, this authority declares that the singer met with rebuff after rebuff in her endeavor to seek a position in New York.

The Italian diva, whose success has been likened by some critics to that which followed Patti's debut here, came to this country originally via South America. Appreciating the fact that New York is the musical center of America and that the Metropolitan is the goal of every singer, she sought an audition before various officials of the opera house. She was finally successful in this ambition. She was given an audition before a group which was composed, it is said, of the director, a conductor and one or two others. The director was favorably impressed, but during a conversation with one of the leading tenors immediately afterward he changed his views, owing to the emphatic declaration of the tenor that Galli-Curci had a tendency to sing "flat."

No more came of the Metropolitan ambition, and it is pointed out that the Chicago Opera press agent is quite correct in denying that Gatti-Cazazza had refused to give the singer an engagement after a "try-out." The important fact to bear in mind is that there is a great distinction between a "try-out," or "trial," and an "audition." A "try-out," or "trial," implies more or less of a public performance, an introduction into another singer's place in an opera in order to learn what impression will be made upon the public. An audition is nothing but the granting of an applicant's request for an opportunity to sing some songs before the director or the conductors or a few others closely identified with the management of the opera company, which might lead to an engagement for a "try-out." Galli-Curci, the MIRROR learns, was never given a "try-out," but she was given an audition.

Later she applied to the Strand Theater management for an engagement. She realized that while the Strand could not be the goal of her ambitions, it would nevertheless help to keep the wolf from the door—in those days the singer was having a difficult struggle in earning a living—but the management rejected her application, not from any belief that she did not possess the sufficient requirements for a successful appearance as a soloist, but because at the time the Strand had been employing Italian singers in great numbers and was desiring a change.

The belated success which has come to Galli-Curci has not made for harmony, it is understood, between the Metropolitan and Chicago companies. While on the surface amicableness prevails, there is a realization on the part of the Metropolitan that serious efforts must be made to bolster up the remainder of the season by the introduction of not only new singers, but of new and important works.

UNA TREVELYN

Brilliant, forceful acting and rare intelligence and ability have combined with an attractive personality to bring Una Trevelyn to the fore as a successful young actress. Her association this season has been with "Cheating Cheaters," in which she played the leading role of Nan Carey, giving to the part an individuality that won for her much notice from the press wherever she appeared. Miss Trevelyn is a Western girl who has kept pace with the athletic interests of the day. She is at home on a motorcycle or in an automobile. She has been up in an aeroplane and likes it. This season, while playing in Pennsylvania, she spoke effectively for the Liberty Loan and did much by her earnest patriotism to sell bonds for the local committee in the towns in which she was appearing.

NINE MORE CAMP THEATERS OPEN

Varied Attractions for Entertainment of Troops—House at Upton Ready in Spring

Since the opening of the Liberty Theater at Camp Sherman, O., on Jan. 12, nine more camp theaters have been placed in operation. On Feb. 2 the playhouses at Camps Dodge, Ia., Dix, N. J., Meade, Md., and Jackson, S. C., were opened for the entertainment of the troops. The first attraction at Camp Gordon, Ga., "The Million Dollar Dolls," was presented on Jan. 26, while on Jan. 28 openings took place at Camp Devens, Mass., and Camp Pike, Ark.

Camp Custer, Mich., opened Sunday, Jan. 20 with the Rhoda Royal Circus, and on Monday, Jan. 21, Camp Taylor, Ky., had its initial attraction in a concert by the Cincinnati Orchestra.

The theaters at Camp Lee, Va., and Camp Upton, N. Y., will be in readiness, it is expected, early in the Spring.

George H. Miller has been appointed manager of the Liberty Theater at Upton while Harry Clay Blaney and Will O. Wheeler have been placed in charge of the theaters at Merritt and Dix, the other two camps which are near New York City.

White

DEFIANT OF DANGER

Lenore Ulric and Calvin Thomas in "Tiger Rose" Find Their Love a Suitable Defence Against the Law's Agents

ANGLIN GREEK PLAYS

"Electra" to Be First Production in Conjunction with New York Symphony

Margaret Anglin will inaugurate her series of Greek drama presentations next Wednesday afternoon in Carnegie Hall in conjunction with Walter Damrosch, under the auspices of the Symphony Society of New York. Her matinees will mark her first appearances in Greek plays in New York or anywhere outside of her several engagements in the Greek theater of the University of California.

HEARD ON THE RIALTO

With the production of "The Little Teacher" at the Playhouse Cohan and Harris will be represented in New York by five attractions. Should this new comedy by Harry James Smith prove all that its press representative predicts, the producers will have five hits on Broadway at one time, which will probably establish a record for any theatrical firm. The other Cohan and Harris attractions which to date show no diminution of patronage are "The King," "A Tailor-Made Man," "Going Up" and "The Cohan Revue."

The chief musical feature of "The Cohan Revue" is an elaborate wedding which takes place between Words and Music. Written in syncopated melody and the simple rhyming fashion that has proved so effective in the Cohan revues, it forms an exceptionally entertaining climax to the first act.

At a birthday party given on Jan. 30 by Walter Damrosch, conductor of the New York Symphony Orchestra, to the men of the orchestra, another unusual wedding was celebrated. This time the characters were two musical instruments—Miss Flute and Mr. Slide Trombone. The Rev. Mr. Bassoon was the officiating clergyman. As the minister uttered the ceremonial passages with resounding effect, the bride would pipe nervously and the bridegroom would answer in a firm, self-satisfied manner. Each instrument was played by a master of it, who sought to bring out the characters indicated.

The Hattons appear to be the most industrious collaborators in the playwriting field. Not content with drawing royalties from 'Upstairs and Down" and "Lombardi, Ltd.," they are now represented on Broadway with a new comedy, "The Indestructible Wife," and shortly a play by them, entitled "The Squab Farm," will be placed in rehearsal by the Shuberts.

As we go to press the returns from the critical jury which is considering the case of Alan Dale's comedy are not all in. There is an indication of disagreement. Most of the morning paper representatives voted on the first ballot for the critic-dramatist's acquittal of the charge of writing a poor play, but two afternoon papers were merciless in their condemnation of the defendant's product, and pronounced him guilty in the first paragraph of their summaries. What Judge Public will decide to do with the case cannot be ascertained at the present writing.

The production of "Josephine" at the Knickerbocker not only offered new histrionic opportunities to Arnold Daly and Virginia Harned, but it was also the means of bringing Arthur Forrest back to the stage in a classic role. The latter plays the part of Talma, the French tragedian, who, according to Bahr's satiric notions, taught Napoleon certain heroic attitudes, which are represented in history, and his performance was dignified, forceful and vital. It brought to mind the same actor's portrayals of classic figures in the Mansfield productions.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Josephine," Interesting Burlesque; "Success," Comedy-Drama of Actor Folk; Intimate Musical Play; Alan Dale's Comedy and "The Indestructible Wife" Among Week's Offerings

"JOSEPHINE"

Comedy in Prologue, Three Acts, and Epilogue, by Herman Bahr. Produced by the Josephine Company, Inc., at the Knickerbocker Theater, January 28.

Muse of History.....Grace Harrigan
Author's Muse.....Ann Andrews
"Boney".....George Frederichs
In the play:
Josephine.....Virginia Harned
Barras.....Hubert Wilke
Louise.....Aimee Dalmores
Napoleon.....Arnold Daly
The Colonel.....Joseph McManus
Moustache.....Harry Mestayer
The Austrian Ambassador.....Paul Irving
Larose.....Marion Ballou
The Abbe.....Coulton White
Talma.....Arthur Forrest

Theatrically this is surely the hunting season for halos. First, Alexander Hamilton was brought within range of the playwright's rifle and the critic's axe, to be followed by a general pursuit of George Sand and her little group of serious artists, and now, lastly, Napoleon comes within the limelight of disillusionment.

We do vary so conventionally in our tastes. In peace times we would undoubtedly find elbow-nudging entertainment in the subtle shots at bellicose nationalism and militarism which Bahr lets loose from his satiric centimeters, but now we can do nothing but maintain an outraged dignity and philosophize upon the distortions of history.

Bahr is of the diabolically clever school of satirists—that school that volubly appreciates and senses values long before his contemporaries have even begun to become articulate. Believing like a true iconoclast that all cherished institutions furnish fruit for attack, he takes up the subject of heroism as reflected by Napoleon, and shows it to be a state of mind; that heroism to the people far removed from the battlefield must be represented in the appearance of the character involved rather than in distant deeds narrated.

He takes up modern militarism, German militarism at that, and shows it to be a science for professors rather than an industry or art for generals. He even has a fling at long nourished sex antagonism and shows that the desires and aspirations of man and woman are in conflict whenever the twain shall meet on the common grounds of love and marriage.

An interesting play is "Josephine"—interesting because it can find its place in the sun sans technique, sans action, sans the usual conjectionary basis on which we build historical drama. We cannot imagine that Bahr meant "Josephine," so far as characterization and certain of the situations were concerned, to be taken seriously. It seems to us to have been more of a leisure moment attempt at burlesque. He would de-idealize Napoleon and make him a plain human being, jealous of his wife and pained at her indifference while he was in humble station, but neglectful of her interests once he has tasted greatness and power.

And so we find Napoleon in the first act moody, impulsive and ardent, longing to be a poet and live on an island with his heart's desire, but Josephine wants him to become famous as a conqueror of cities and peoples, and to placate her he agrees disconsolately to join the army in Italy.

The second act shows him a general whose army is seemingly invincible—and while his victories are directly influenced by domestic affairs, his success as a leader of men is directly traceable to his humanness and interest in the innermost details of the lives of his privates.

The last act depicts Napoleon riding on the wave of great power, and it is now Josephine, who would seek an island and live a poetic life. But the general has forgotten his youthful aspirations, and only seeks means and methods whereby he can increase his hold upon the people. Josephine has become but a small incident in his life. He must appear the hero as well as be one, and so he engages the actor Talma to teach him poise and grace and majesty. An amusing scene is presented between the actor and the general as the former undertakes to impart certain "historic attitudes."

The play is excellently acted with Arnold Daly fitting physically the role of Napoleon, and acting with excellent variety and feeling for the mood. Virginia Harned presented in the part of Josephine a striking likeness to the pictures of the Empress. Arthur Forrest was a vivid personality as Talma, playing with fine dignity and humor.

"SUCCESS"

Drama in Four Acts, by Adeline Leitzbach and Theodore A. Liebler, Jr. Produced by the Lieblers, at the Harris Theater, Jan. 28.

Dolly Dean.....Carree Clarke
Miss Hamilton.....Mildred Southwick
Willis Potter.....William Hassan
Phil Lawton.....L. Melton Claodagh
Jane Arlington.....Helen Holmes
Ferguson Holt.....Louis Leon Hall
John Treadwell.....Arda La Croix
"Mike" Lewis.....Jess Dandy
Margaret Hamlin.....Emily Callaway
Barry Carlton.....Brandon Tynan
Joe.....Richard Abbott
Nick Walker.....George Lemingwell
Henry Briggs.....James Durkin
Gilbert Gordon.....Lionel Glenister
Rose Randolph.....Marion Coakley
Ruth.....Margaret Lapsley

"Success," which marks the Lieblers' return to the producing order of things, is such a singular mixture of good and bad material that one hesitates to pass an unqualified judgment. Getting off to a poor start in its opening act, it recovers, slowly and painfully, but by the beginning of the second—and this is the all-important—it *does* recover. It recovers and builds to a point of suspense which is real and unescapable, and a climax that thrills one happily, yet tightens the throat. Its less fortunate moments are its comic ones, where the absence of a trained humorous capacity taxes the indulgence of the audience somewhat unduly. Some well directed shafts of satire, however, at the actors who style themselves "artists" were about as genuine and human lines of dialogue that ever have been spoken, and more than atoned for the frequent and humorless *bon mots*.

Trelawney-like, "Success" tells a tale of player-folk and their "passions, motives, fears" behind the scenes. Barry Carlton, a young and already celebrated "Lear," is betrothed to Jane Arlington, his leading woman, when an old actor in the company discloses, on the announcement of the engagement, a former love affair of Jane's. Carlton, at first crushed by the intelligence, finally refuses to accredit it and marries Jane. The second act shows a lapse of twenty years and the ruination, meanwhile, of Carlton from drink and the corroding memory of the old actor's scandal. A daughter, Rose, has, in the meantime, grown to womanhood, and her own stage career bids fair to duplicate her unfortunate parents by the love of her leading man and the interest of a wealthy "backer."

On the night of the premiere of "King Lear," Gordon, the lead, becomes aware of Rose's intimacy with the man of wealth, and after a stormy scene walks out. He is brought in, shortly before the curtain is to rise, helplessly drunk. It is then that old Carlton, present in the guise of a dresser to the star and unknown to his own daughter, goes on at the last moment and plays Lear. It is a scene of genuine suspense and power, and it should make "Success" an undoubted success.

Brandon Tynan's performance of Barry Carlton has moments of true greatness, such, for instance, when he fumblingly returned the money his friend had given him. It was the childish indignation and pride of an old man. To Jess Dandy fell the principal part of unloading the humorless *bon mots* and it is difficult to regard his performance calmly. He was, however, excellent. William Hassan and Lionel Glenister, as the actor-manager and the leading man, respectively, were notably conspicuous for the fine sincerity of their portrayals. Helen Holmes displayed a regrettable tendency to sing her lines, which marred her otherwise earnest work. Marion Coakley, as the daughter, played with commendable zeal.

"GIRL O' MINE"

Musical Comedy in Two Acts and Three Scenes. Book and Lyrics by Philip Bartholomae, Music by Frank Tours. Produced by Elisabeth Marbury at the Bijou Theater Jan. 28.

Chef de Gare.....Ernest Perrin
Duc de Bouvais.....James Lounsbery
Toby.....Carl Hyson
Betty.....Dorothy Dickson
Lulu.....Edna Wallace Hopper
Charlie.....Barratt Greenwood
Teddy.....David Quixano
Lily.....Marie Nordstrom
Jack.....Frank Fay
Mildred.....Helen Lee
A waiter.....Charles Burrows
Greene.....Carlton Macy
Maitre d'Hotel.....Ernest Perrin

Elisabeth Marbury, to whom credit is given for starting the "intimate" type of musical comedy on the New York platforms with "Very Good Eddie" some seasons ago, and who has contributed substantially to the series that immediately followed this firmly established lead, added another trophy to her gallery, as it were, with "Girl O' Mine," now current at the Bijou Theater.

Mr. Bartholomae has concocted a book which, while hinging on the old farce theme of the attractive young girl who comes to Paris to meet her uncle, whom she has never seen, is treated in a fresh manner, and with a running fire of breezy lines. Also his lyrics are pleasing, at least that part of them that could be understood. Except for the numbers executed by the three leading players the rest might have been written in some other language than the rather substantial and familiar English, owing to the frightful diction. The music of Frank Tours falls on the ear with pleasing results, is easily remembered and catchy, though never distinctive.

"Girl O' Mine" serves to introduce Dorothy Dickson, whose reputation heretofore has been confined to her ability as a dancer, in a singing-speaking role. And upon witnessing her initial effort it is reasonable to conjecture that if she could manipulate her voice as well as she does her feet she would become one of Broadway's leading lights.

Marie Nordstrom carries the burden of most of the humor and it assumes but featherweight lightness upon her shoulders. The role she is called upon to play is that of the wife of a pugilist. They are on their honeymoon in Paris and start an American bar in the hotel to cover their bill when the alimony checks they have been using for expenses are not forthcoming from her first husband. The part gives Miss Nordstrom many opportunities to exert her especial gifts of comedy delineation. The most amusing moment of the play she contributes in the combination of song and satire called "Changing Styles," burlesquing the employment of a male stenographer by a female lawyer twenty years from now. In this she is ably assisted by Frank Fay, upon whom rest the responsibilities of the part of the pugilist. At all times either independently or as a foil for Miss Nordstrom his deportment is adequate and frequently humorous. Edna Wallace Hopper reappeared on the stage in a well played difficult role.

"THE MADONNA OF THE FUTURE"

A Satire in Three Acts, by Alan Dale. Produced by Oliver Morosco at the Broadhurst Theater, Monday, Jan. 28.

Iris Fotheringay.....Emily Stevens
Sallie Winborn.....Frances Underwood
Rex Letherick.....Jerome Patrick
Mrs. Van Dusen...Teresa Maxwell Conover
Mrs. Wallingford.....Ptolliet Paget
Miss Pettiton.....Daisy Atherton
Mr. Wallingford.....Colin Campbell
Jack Frellingham.....Warburton Gamble
Reginald.....Douglas Ross
Mrs. Kay-Phros.....Rubi Trelease
Mrs. Fristicia Arundel.....Eunice Elliott
Miss Mincie Panos.....Ann Delmore
Miss Petti Sweets.....Adele Mingeau
Rosalie.....Marguerite Forrest
Butler.....John Wilson

As constructed by Alan Dale—the critics now call him Mister Dale—"The Madonna of the Future" is the antithesis of the Madonnas of a thousand years ago of whom we have read. If Oliver Morosco ever wants to entertain his friends on the quiet he may explain the sort of subtle, physic legerdemain which Mr. Dale used in persuading him to produce this aggregation of pithy epigrams and basement repartee, as a play.

If anybody had to do this, Mr. Dale is the man. If the object of the drama is to elevate, then the Dale Madonna wabbles and falls down in a conglomerate mass, in its mission. If something can be put upon the stage that is plotless and, necessarily, without climax, then Mr. Dale has reason to pat himself on both cheeks and be as happy as Little Jack Horner who sat in the corner and pulled a plum out of his mouth. Mr. Dale himself tells us that his Madonna is funny. Well, the word "funny" is the most elastic in the English language. It is tagged to anything and everything. If the Dale Madonna had been sent to a magazine as a story it would have been sent back under special delivery without any comment.

Here is a woman, Iris Fotheringay, portrayed by Emily Stevens, who hates

(Continued on page 7)

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FIGURES THAT HAVE A MEANING

We have read no more convincing illustration of the unfairness of the star system, as it exists in motion pictures, than that offered by William Wright in the February 2nd issue of THE MIRROR.

He points out that "a man with a house costing from $150,000 to $200,000 and a man with a house costing from $15,000 to $20,000 pays exactly the same rental for pictures of the same date, despite the difference in seating capacity. Furthermore, the $200,000 house may have a population of a million or more to draw from, while the $20,000 houses has from 20,000 to 50,000—hence the inequality."

The commercial fallacy of this system is apparent. Producers talk much of their respect for the small exhibitor. They admit that he is essential; that without him they could not pay expenses; yet compute their rentals on a scale out of all proportion to the earning capacity of the theater at his disposal.

Motion picture houses are as dissimilar as the Ritz and a Childs' restaurant. To take the menu of one as a criterion for the other would be absurd. Likewise no fair estimate of what a star is worth to the majority of theaters can be gained through a consideration of the returns of a few motion picture palaces.

Granting that the business is dependent upon the small house, any figuring of a fair rental should start from the bottom and work up. If stars are being paid salaries that prohibit the disposal of their pictures at a price permitting the average house to show a profit, then stars are receiving too much money, though they pack the Rialto and the Strand at every performance.

THE CASE AGAINST MANAGERS

OUR most captious critics will not deny that THE MIRROR has labored with all its might in the interest of theatrical managers in their latest troubles. On the other hand, it must be admitted that if the managers do not have all playgoers with them, it is the fault of managers themselves. Information to THE MIRROR from several sources shows that there be some who say the "managers are getting just what they deserve." We do not altogether agree with this indictment. But there is a grain of truth in the lump. It is recalled by our informants that had the managers reduced their prices long ago they would be better prepared to stand the losses created by the closing order of the Government.

Another complaint from the same sources is the alleged alliance between some managers and ticket speculators which forces patrons to seek the speculators when the patrons are informed at the box-office that there is nothing left except the boxes. This may not be always true, but there is enough truth in it to give complainants an opportunity of thinking of a condition which should not exist.

It is a fact easily substantiated that frequently a patron who is unable to get what he wants at the box-office finds by walking a block or two a speculator in hiding with "the goods," at an advance above the box-office rate. We do not believe that all managers are in compact with these speculators. Many managers have endeavored to cure the evil, but it remains just the same, and as long as it continues, just so long will there be people who think the managers are to blame. Without asserting that managers are entirely at fault in the conditions mentioned, we do assert that this a time when managers need all the friends they can get.

ALL ABOARD FOR LOS ANGELES

PHOTOPLAY producers are more fortunately situated than most other manufacturers in meeting the periodical shut-downs forced by the scarcity of fuel.

Already there is a movement toward a general shifting of production to the West Coast, where most of the large organizations maintain plants and others may secure them without difficulty.

At best there is little to be said in favor of New York as a studio location, save during a few summer months, and with a coal shortage adding to the discomforts of this "good old-fashioned" winter there is no excuse for staying here if it isn't necessary.

The trials of this season will not be forgotten and it is reasonable to forecast that if the war lasts until next autumn, the prospects of another such winter will mean a substantial increase in the film colony of Los Angeles.

OLD NEWS IS NO NEWS

THIS is the first number of THE MIRROR *issued under the new schedule, whereby it appears on the newsstands in New York Monday instead of Wednesday of each week, and reaches subscribers several days earlier than in the past.*

The change was made promptly to meet present conditions and give our readers all the news of motion picture and stage activities at the earliest possible moment.

Fuel Administrator Garfield, in making Monday a workless day, merely added another potent reason for the change in publication date.

For the remainder of the winter the transaction of business in the Eastern States is virtually confined to half a week.

Saturday remains, for business purposes, a half day; on Sunday and Monday all offices are tenantless, and on Tuesday the wheels of trade begin to revolve once more, although theaters are closed.

Practically all the news of the week transpires between Tuesday and Friday, and, recognizing this fact, THE MIRROR *has arranged to gather this news and start its circulation immediately.*

THE MIRROR *will be in the mails when other publications, drawing their material from the same sources, are lying in the print shop. Sunday and Monday instead of being dead days will be distribution days for* THE MIRROR, *and instead of receiving their copies later than usual, our readers will be served more promptly.*

Workless Monday made the change of publication day particularly urgent, but even during normal times the advantages of the alteration are obvious. THE MIRROR *has adjusted its schedule to give the fullest possible service with the greatest possible speed.*

OLD NEWS IS NO NEWS. THE MIRROR *WILL BE READ FIRST.*

FACTS FOR DR. GARFIELD

METAPHORICAL torpedoes and wire fences and camouflage may increase in the theatrical zone in which Dr. GARFIELD is operating. He may be able to repeat what FARRAGUT said in Mobile Bay and find his way out. Here are some facts which may not have been placed before him:

There are more than thirty playhouses open in Paris every night, and not one has been required to close on any specified night or at any specified hour.

In the advertising columns of a recent issue of the London *Times* it appeared that twelve theaters began their performances at 8.30; seven, at 8.15, and the remainder at 8. Opera and opera comique start at the same hour they did before the war, and no night off.

When London, overcast by Zeppelin and airplane raids, was ordered some time ago to quit "carrying on" at the playhouses, London rebelled, and the order was rescinded, in spite of the fact that every incoming train was crowded with wounded from the front. London is in touch with all of the realities of war horror, but it insists upon having its plays.

Even in Germany, as we have stated before, and in Austria, where they see and feel all of the worst of the conflict save the battle, the playhouses are open from the start to the finish of every week, just as they were before the "scrap of paper" incident, or before the invasion of Belgium.

In this country, 3,000 miles away from the scenes of carnage, as Secretary BAKER said, with little probability that we shall ever hear cannon shots or come face to face with the enemy, we are scheming and planning as we shiver and chatter to keep people from the enjoyment of the theater one night in the week.

MELVILLE BURKE

NEW ATTRACTIONS FOR THEATERGOERS

(*Continued from page* 5)

men. She has one redeeming virtue—the dream of all good women—the desire of motherhood, but this is torn to pieces by the character who is willing to bear a child under the curse of bastardy. The most pitiful creature of the brothel would scorn such an idea. The Dale Madonna is represented as a young and rich spinster of Tarrytown-on-Hudson (a bait for the clientele of that restricted section). She startles her friends with the announcement mentioned.

She selects her secretary, Rex Lethcrick (played by Jerome Patrick), as the "victim." She lures him on the journey in which obstetrics is to have a job. Time fugits and Iris returns with the child. The secretary is passionately, desperately in love with Iris. He is still willing to be her husband. She yields, but only from motives of jealousy—the trait that has driven many a woman to the precipice. When she has a suspicion that her secretary has some other woman on the string, Iris "comes down" and marries him whom she lured. In this act Miss Stevens does much that accentuates her reputation as an actress. It is this act that makes one forget much that has preceded it. That's all. Plot? You know the tale of the old man who was asked to tell his story. He had none.

Every member of the cast did his or her part most creditably. They were worthy of something better.

TONY SARG'S MARIONETTES

At the Norworth Theater, Tony Sarg's Marionettes are appearing at special performances on Thursday and Friday matinees and on Saturday mornings. This is Broadway's first opportunity to witness the marvelous workings of Mr. Sarg's puppets, and judging by the enthusiastic reception of the audience which greeted the uptown premiere on Jan. 31, this novel entertainment will duplicate the success it achieved at the Neighborhood Theater. It affords a delightful amusement for children, not only because of its novelty but also because of the popular fables which form the plots of the playlets presented.

The scenic effects and dolls, designed by Tony Sarg, are remarkable for their beauty and realistic qualities. The settings are simple and artistic. Especially beautiful are those used in "A Stolen Beauty and the Great Jewel," in which a street scene and the temple of the jewel god are shown.

The movements of the puppets are dependent upon the successful operation of four hundred strings, and the naturalness of the motions of these players is truly marvelous. Several of the dances of the Marionettes are so graceful and perfect in their technique that it seems scarcely possible that they are lifeless.

The playlets used to demonstrate the skill of Mr. Sarg's Marionettes are "The Three Wishes," by F. Pocci; "The Green Suit," by Hamilton Williamson, and "A Stolen Beauty and the Great Jewel," by Hamilton Williamson. In each of these playlets, the puppets, comprising both human beings and animals, moved about with really uncanny naturalness.

COMPLEX STOCK PROBLEM SOLVED

Success of the Northampton Players in Overcoming Trying Obstacles, Analyzed by Melville Burke, the Director

HOW to make a stock theater, presenting a good company, offering a repertory of plays of recognized merit, satisfactorily if not elaborately produced, pay in a small community, is the problem at Northampton, where—as the city does not make an appropriation for its municipally-owned theater—is, as far as the management is concerned, commercial in every sense. The complexities of the problem become apparent when one attempts to lay a definite policy.

The theater, being municipal, demands at the outset that the selection of plays shall be such as will appeal to the community and this demand is further emphasized by the fact that the theater must be commercially successful. It must pay, and to do so in a city of twenty thousand people who are not habitual theatergoers, it must cater to all classes. The maximum clientele is small in proportion to a week of eight performances. This necessitates that practically all patrons attend each week. A few weeks' drop from this, disastrously clips the theater resources. A college with an enrollment of two thousand, including students and faculty, is located here, but it's own inner demand through numerous student activities and engrossments in War Relief service, prevents it from being of dependable value to any large extent.

In Northampton there are very definite lines drawn between the patrons from the college, from the town, and from the working classes. The necessity is to find something satisfactory to them all. To present a repertory of plays common to the usual stock house, would be impossible, and it would be equally disastrous to pursue a policy consecrated to an ideal that demands the utmost in dramatic art.

Distinction and Difference

The Academy of Music being a people's theater, it cannot be an art theater. The repertory has been made up of good plays whose theme is sufficiently popular to appeal to all, and while few of those already offered are seen in stock, any stock manager would be "playing the game safe" were he to put them on. The smallness of the total patronage (the theater seats but one thousand and nine) presents a problem as to high royalty plays. Here where there is no competition, as much is often expected as in Detroit, Cleveland and St. Louis. The largest number of seats are priced at thirty cents which does away with profit from this source, as, on other hand, the fact that the top price is $1.10 does away with competition with the picture houses.

At the opening of the season an attempt was made to discover just what the public wanted by issuing a list of several hundred carefully selected plays by recognized playwrights (from Shakespeare to George Cohan) but it proved an absolute failure, as I should have known it would, for the reason that it meant nothing to the community at large. It was only the reading public who were able to comprehensibly select.

No Help by War Boom

This season, beginning Sept. 24, each play (with the exception of one) paid a profit until mid-December, when the Christmas slump—always apparent here—set in. This year it has been, as everywhere, complicated by the effects of war. The city, unlike some of its neighbors, has no large industries to be boomed by the war situation, has been subject to drive after drive of various war relief funds. This, and a subjectivity to misdirected and short-sighted views to save, have caused the theater to suffer the depression felt in kindred lines throughout the country. The war tax itself apparently has not hurt business as have the repeated onslaughts on the incomes of the people, and of the resultant misconception of war economies.

Here, The Play is "The Thing"

In Northampton, the play after all, is the thing—it is not the personality or the character of the individual players that draws patronage to the house. What success has been attained has been due to the work of the company as a whole, rather than of individuals, and this harmony and unity has been striven for in direction, staging, selection of plays and personality of players.

For the first half of the season, the plays that have drawn best are (in the order of their receipts): "Quincy Adams Sawyer," given during holiday week as the response to repeated requests for a rural play; "His House in Order," "The Man Who Stayed at Home," "A Pair of Silk Stockings," "The Duke of Killicrankie," "The Awakening of Helena Richie," "Mrs. Bumstead Leigh," "A Woman of No Importance," "Passers By," "Hit-the-Trail Holiday," "Kindling," "How Much Is a Million?" and "A Country Mouse." In play selection, merit as dramas, variety as applied to an unusually diverse public, and popularity of of appeal, has been the aim. Plays of the first fifteen weeks, including "Lady Huntworth's Experiment," and "Mrs. Dane's Defense," which will have been given by the time this is in print, represent eight English, six American, and one Australian playwrights. All of the plays are modern, and the majority of them contemporary. All but three are by living writers. That the list includes such writers as Henry Arthur Jones, Arthur Wing Pinero, Oscar Wilde, is notable in connection with the fact that the house prices run from thirty cents to $1.10.

MELVILLE BURKE.
Director of the Northampton Players.

ANOTHER HATTON PLAY

The Shuberts have accepted for immediate production a new play by Frederick and Fanny Hatton, entitled "The Squab Farm." The chief members of the cast will be Lowell Sherman and Alma Tell.

"THE INDESTRUCTIBLE WIFE"

Comedy in Three Acts, by Frederic and Fanny Hatton. Produced by William A. Brady, at the Hudson Theater, Jan. 30.

Charlotte Ordway	Minna Gombel
James Ordway	Lionel Atwill
Benjamin Field	Frederic Esmelton
Amelia Field	Mrs. Jacques Martin
Schuyler Horne	Roland Byram
Paul Brooks	John Cromwell
Brandy McBride	Clay Clement
Julia Keith	Jane Houston
Mary	Irene Timmons
Ellen	Esther Howard
Patmore	Howard Kyle
Clapper	Edward Leduc

Starting out with a sprightly and entertaining idea, the Hattons gave promise in "The Indestructible Wife" of surpassing "Upstairs and Down" in humor of dialogue and vitality of characterization. But toward the middle of the first act there was every indication that the authors had exhausted their resourcefulness in contriving amusing scenes, and providing what had grown to be quite incomprehensible characters with amusing speeches. And the end of the play found the audience quite in a slough of despond, undecided whether to be bored from excessive innocuousness or innuendo.

A girl of tireless energy is the central figure of this new comedy at the Hudson. She is one of that essentially modern and ever-increasing kind of young women whose vitality is of such exuberance, of such hardiness that there can be no genuine peace and quiet for either the fair, fat and forty-year old people in her immediate vicinity or for parents or husband who would pursue the paths of least resistance.

She is, indeed, a human dynamo, and, there is nothing she will not venture in her continued devotion to the spirit of ceaseless energy. With such a fresh and unutilized (on the stage) figure the authors were well equipped to provide unusually entertaining comedy. But in their efforts to make the character comprehensible to Broadway, they dampened not only the enthusiasm of the young woman but also that of the audience.

Minna Gombel played with a proper spirit of recklessness, the leading role of Charlotte Ordway—it was acted briefly on tour by Grace George. Having exhausted her husband by her unflagging spirits during their honeymoon, Charlotte proceeds to wear out her admirers of her pre-nuptial days. As a last resort they call in a physical culture specialist who falls in love with her. The indestructibility of the wife seems really permanent by virtue of this new attachment, when a baby in swaddling clothes brought in at an obliging moment arouses a maternal longing. The result, therefore, is a reconciliation between husband and wife and the beginning of what promises to be a less energetic but more sentimenal honeymoon.

Lionel Atwill played the part of the prostrate husband, while Clay Clement was the vigorous athlete whose domestic instincts were of the cave variety. Howard Kyle made a great deal of the small part of a butler. Frederick Esmelton was excellent as the father, and Mrs. Jacques Martin made pleasingly humorous the part of the mother.

MISS MATTHISON AS ROSALIND

Edith Wynne Matthison appeared as Rosalind in "As You Like It," Friday afternoon and Saturday morning, at the Cort Theater, under the management of the Shakespeare Playhouse. She was supported by Pedro de Cordoba, Howard Kyle, Frank McEntee, Charles Webster, C. H. Meredith, Adrienne Morrison, Elna Larrimore, Margaret Gage, Jane Stuart and others.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Concerning the Printing of Letters—Comment from Cora Drew—A "Vacation" Doesn't Mean Disaster—The Resignation of William A. Brady—Producer vs. Star

HOW DID THE OLD EXHIBITOR KNOW?

"If our good Government can permit the theaters to open on 'Legal Holiday Monday,' what a public benefit it would be! How it would allay the discontent of the non-working masses! Man would rather smile than growl—it's a fact. That's why movie houses do extra business during great city strikes. Some one ought to make the point to our good Government. (Oh, despite all this 'incompetency' bull you read in the papers controlled by Big Business, the Administration knows its business!) Of course, the picture houses would have to permit another week-day to be lopped off, in fair exchange. And it might not be a bad idea to allow the strictly Monday-unemployed to enjoy themselves at half admissions, if the suggestion was acceptable to the fuel gentlemen." *Written for Fear or Favor, January 15, 1918.*

WHEN is a letter for publication a letter for publication? *Must* a department print every communication it receives? Has the conductor of such department no discretion in the matter at all? I am constantly reminded of this problem in statements I receive from correspondents *whose letters I do not print*. It is said that I do not handle the department truly "without fear or favor," that I fear certain interests and that I soft-pedal when certain things are brought to me to publicize. The charge is true that I do not print every communication that I receive. *I cannot*. There are all sorts of letters. A letter may concern a condition of great importance to *the writer of it*, and yet be without much general public interest. If complaining correspondents would try to be fair with me they would examine the subjects of their communications from this angle—and I think they would rally to my side. Be assured that the Old Exhibitor is interested in your complaint, but ask yourself always *this* question: *Is the motion picture business at large interested in it?* I'll be even more explicit. Herewith is the sort of communication that ordinarily I would *not* print. I do not think such a communication ought to be printed. The complaints made therein may have a legitimate basis, but, after all, haven't we only the correspondent's word for it?

LOS ANGELES, CAL., Jan. 23, 1918.

Dear Mr. Old Exhibitor:

Honestly—I hate to find a word of fault with you because I agree so thoroughly with most all you write, BUT when you throw bouquets to Metro for pictures and money making I balk. I know many people who will not see Bushman now, as they (and I) consider he has not had a vehicle worthy since he left Essanay—and I never worked for, with or against—but I did like his work. Miss Bayne and Helen Dunbar much better while with Essanay. There is nothing to the Metro stuff, in the estimation of thousands. Some of the stars (?) are sickening, and if you will read the contract they get their people (of course no star would, but others MUST) to sign, and figure where the people lose and Metro gains, you will not need to hold them up as a wonderful and beautiful example of business acumen.

How would you like to be under contract (theirs) on the location Edith Storey is on or going on and lay around all but a day or two of the time without pay; or take sick from change of water, food and exposure and lose that salary? How would you like to have a director look at you, accept you, tell you nothing of the story, leave you in complete darkness as to what he is trying to arrive at, and then after a few days of complimenting your work leave you standing on a set and send the "Cast Manager" to tell you that you did not grasp the part? It's been done, and by one who had neither an idea of his story nor a story. All talk, talk, sarcastic, jovial, etc., without one spark of action or words to give action to. It's abominable the way they treat their people out here. There isn't another company in the world that does the mean, small, grafting and GRINDING things that Metro does, and with the full sanction of its Head, OF COURSE. I don't know the man, but I have been stung under his contract along with half of Hollywood. He treats his company to more cuts than any of us know. I call it the pen for cattle. One would lose one's self respect to submit continually to such lack of consideration.

I know, of course, that this will not go into print, or I would not inform you of the condition; but it's only a laugh to those who are in the KNOW to read such eulogistic encomiums as you lay at their door.

There are people working there who take what they can get and say outside what they think. I will not do that. If I have no use for the way a thing is done I keep out, but won't take their money for any work. Biting the hand that feeds, as it were, is for just those people who can be ground down to lack of pride, ambition or justice. It's a very UNFAIR contract, and one does not realize its far-reaching possibilities until well stung.

I don't know who you are; I know a heap of writers one way and another in New York City, but I wouldn't allow myself to think that you might be one of the Metro corporation, that you give them such credit.

I trust you will not take me as seeking revenge, for I am above that; the good God above takes care of all that—and there are many other companies to work with that are better. I played William Farnum's mother in "When a Man Sees Red," and what you say of quiet Fox applies to the coast as well. Well ordered, managed and pleasing.

Yours truly,
CORA DREW.

Now, take the first paragraph of this letter. It speaks of my throwing bouquets at Metro. I am not aware that I have done so, although it is true that in a story on the ever-changing nature of this business we said that Metro had not experienced many changes. It may be true that Mr. Bushman did better work while with Essanay. But doesn't this writer show her bias against Metro in the following sentence: "There is nothing to the Metro stuff, in the estimation of thousands?"

We will take the writer's word about the trick played on her by the "cast manager" and then the director. I suppose that there are little injustices done the players at many of the studios. But I do not think they are the rule. Such instances simply mean that the wrong casting man or director is on the job; and eventually they are found out and walk the plank. We can understand Miss Drew's feelings, provided the story is as she puts it, but can she well say that Metro Pictures are all wrong because of this unfortunate transaction, and that the Old Exhibitor is all wrong for writing "such an eulogistic encomium," as she claims I did about Metro? And so it goes. Of course, "Without Fear or Favor" does not print every letter it receives. HOW COULD WE? The next time you hear someone say that we suppressed his letter for fear of certain interests, ask him to *show you a carbon copy of that letter* before you attempt to judge of our sincerity.

Then I have a letter that criticizes the "capitalizing of patriotism" by another large concern, the name of which the writer asks me not to mention, although he gives it in his letter.

"It is sickening," he says,—"waving the Flag for out-and-out publicity purposes. Hardly is a proclamation issued by our President, or some Government department, than these people ape same in some declaration to their studios or branches. And to show their absolute insincerity—their direct misuse of patriotism for publicity's sake—they send the entire press word of their 'patriotic action', *and they do so immediately*. In fact, there are lots of people in the industry who think that this offender has the press story *first!*. If the particular concern had their ears to the ground for even a few hours, they would stop 'working the Flag' this way. At first the industry didn't mind, but a stream of this sort of publicity has made same obnoxious to every decent man in the business, and the general feeling is that **it is high time that it was stopped.**"

Now, here is a question that concerns the entire industry, and a letter based on which is "legitimate correspondence." Is this form of publicity ethical? The matter is debatable. The industry is really arguing the thing pro and con, and we have heard mention of it for more than a month. We would be glad to print other views.

AN INTIMATE MOMENT IN "OUR LITTLE WIFE"
Goldwyn Production Starring Madge Kennedy

All is consternation out at a certain coast studio because the officials have given the studio workers a "vacation" of a month. One of these workers says in a letter to a reader of this page that "it's a sure sign the shebang is going to the bow-wows; there have been suspensions before, but never so complete a one as this." All of which shows that the studio worker fails to get an up-to-date angle on this ever-changing business. Far from such a closure indicating a bad financial condition, it shows a healthy one. The producing business is slowly coming to be run like other businesses. When a film company gets "long" on negatives—when the rainy season makes producing difficult and shipping conditions hold up necessary supplies from the East—when all this happens, the general manager no longer says: "Let's put on some more companies," but instead, "Let's save some money while conditions favor it." The result is that eventually the high cost of production will come down all around, and this is going to mean lower service cost to the exhibitors. There are times when retrenchment is a wise move, and so I do not see why I should sympathize with the complaint in this instance, nor use the extracts from his letter that his friend thinks we are in duty bound to notice. (The Old Exhibitor is prepared to see his mail reduced by half once this issue gets round!)

Weren't the big theatrical interests "tickled" with the "Monday opening" allowed by the President, through his Fuel Administrator, and at the instance (among others) of Joe Tumulty? They flooded the New York press with their praise of the Administration's action. They would show by their every action, word and look, for all time, that they were thankful! But how do they live up to their expressions? Mighty poorly. It is well known that the biggest theatrical syndicate is interested in a daily theatrical newspaper. The other Sunday this newspaper printed some of the presidential praises of the managers on the first news page—and an article headed as follows on the editorial page:

DELETE HARRY AUGUSTUS GARFIELD; HE IS A CONSIDERABLE NATIONAL MENACE!

The whole proceeding is characteristic of the short memories you find everywhere in this business. In this case it didn't outlast the *day!*

One of these days we are going to know the complete story of Joe Tumulty's work on behalf of "Monday opening." And one of these days, too, Tumulty, being a public man, will be a candidate for some public office that the theater interests can materially aid him to secure.

Will we remember Tumulty THEN?

This Department would rather please than pain its readers, who are motion picture theater men. And so, to the question:

"Will we remember Tumulty THEN?"

The Old Exhibitor, not wishing to hurt your feelings — WON'T ANSWER!

William A. Brady resigns from World Film and I suppose that Ricord A. Gradwell succeeds him. Gradwell is another Bob Cochrane; he has been satisfied to simply work along and let the rest of the organization get the credit. The result is that he is almost an unknown in the business. And the fact of the matter is that he is one of the most brilliant executives the business has. However, let's give William A. Brady the credit that is his due. He picked up the producing activities of World Film at a critical time, and got them running smoothly in very short order. World Film was fortunate in securing Brady at that juncture, just as I held that the National Association was lucky in having him for president in an early "Without Fear or Favor." Brady is certainly a master producer, and we have only heard one wide complaint about him: that he does not believe in paying writers fair prices for their stories. We think this condition will be righted under Mr. Gradwell. A producer cannot attain perfection if writers bring him their wares only after they cannot sell in other and better-paying markets. By the way, it occurs to me that I have never thanked World Film for the aid they are extending exhibitors with the occasional-gratis-film service. Lots of houses are doing banner business just now, and lots of them are in severe straits. Lots are merely "getting by." An occasional gratis show, as per World Film's offer, will be of strong aid to the second and third classes aforesaid.

The trade papers printed a good deal on George Loane Tucker, who becomes production manager of Goldwyn, but, to my mind, they missed a very interesting and important angle of the Tucker career. Some years ago George worked in an Eleventh Avenue, Manhattan, studio and stumbled into a big feature idea. Almost against the wishes of some of the company heads, he made a production from this scenario, which was from the pen of Walter MacNamara. When the picture was finished, Tucker's belief in its "big money" possibilities continued, to the point that King Baggot and he wanted to purchase the film from the company employing George. Seeing all this flutter about the picture, the company decided to exploit it extensively themselves. They put it into a Broadway theater—Weber's—and the result is film history. "Traffic in Souls" was soon running continuously at two Broadway houses, and eventually earned a half million dollars for its owners. George earned—his salary; but I guess that things are coming to him now, so what if he had to wait a bit! His "Manx Man" is one of the five big pictures of last year, and he's still a hustling young man.

The case Albert E. Smith is fighting in the courts reveals a familiar moving picture story. Mr. Smith developed a certain star, paying her a good salary in the course of development and a high one after stardom had been attained, and then came an outside offer that was better and which the star believed herself to be in a position to accept. Of course, the court combat is over the contract that Mr. Smith had with his star, and whether it was her privilege to leave his employment and accept the proffered engagement. No layman has the right to judge now of the contract situation. But the industry at large seems to be hoping that Mr. Smith will not lose his star. The actual salary he has been paying her, as revealed by the papers in the action, was always a liberal one, and it is even recorded that he once "paid her $2,000 more than she was entitled to in an endeavor to bring her to the right frame of mind." Mr. Smith may be wrong in his side of the contract controversy, but, win or lose, he has set an example to his fellow manufacturers that they might well emulate. One of these days "jumping" by stars will be a thing of the past. When that certain day comes, production costs will be reasonable and there will be more money in the business for both producer and exhibitor. Such a stand as Mr. Smith's—that is, in its general effort to hold a worthwhile star—has got to be commended.

I have been caught sleeping. I did not realize the importance of Charley Pettijohn's Manufacturer-to-Exhibitor-Direct plan until I heard that Herbert Brenon was interested. Herb is one of those far-sighted individuals, whose every move is worth watching, and an affiliation by him with such a circuit gets my closest notice. Beyond a doubt, if the time can be lined up, the idea will succeed. Twenty-seven hundred "days" of booking are required for each feature. Each territory must furnish its quota of "days." Now, can each territory do this? Pettijohn seems to think so, Lou Levine seems to think so, ditto Tom Hamlin.

DRAMATIC SCENE IN "THE KEYS OF THE RIGHTEOUS"
Paramount Production Starring Enid Bennett

"A WOMAN BETWEEN FRIENDS"
Alice Joyce and Marc McDermott in New Vitagraph Production

MISS FREDERICK FINISHES "LA TOSCA"

Completion of Famous Opera's Screen Version Is Coincident With Two New Productions Starring Billie Burke

The last scenes of "La Tosca" were taken in the 56th street studios of the Famous Players-Lasky Corporation last week, and the big settings have been dismantled. This spectacular starring vehicle for Pauline Frederick was finished in good time, no serious circumstances having caused a delay, the exteriors being taken in southern Florida during favorable weather. It is one of the most pretentious photoplays ever produced for Paramount release.

The title role has provided Miss Frederick with a strenuous and emotional part in which it is claimed that she appears to better advantage than any of her previous pictures. In fact, the Famous Players-Lasky Corporation is so pleased over the results attained that arrangements have been made to follow this picture with another extraordinary subject with Miss Frederick as the star, to be directed by Edward Jose, the producer of "La Tosca." Among the cast supporting Miss Frederick are Frank Losee as Scarpia, Jules Raucourt, Henry Herbert and W. S. Forestelle. The Paramount release date has not yet been set.

The interiors of "Sunshine Nan," Miss Pennington's next Paramount picture, were completed last week, and she starts on the exteriors this week. The difficulty in securing the proper locations, and the inclemency of the weather in New York, necessitated the building of a big street scene in Fort Lee, N. J., representing the slum district, where much of the action takes place. Charles Giblyn is directing the production, which introduces Miss Pennington as a "tomboy" who later takes part in sensational scenes.

Billie Burke's next Paramount picture will be a comedy satire on incompatibility, entitled "Let's Get a Divorce." Additional interest is given this photoplay by reason of the fact that the story was written by Anita Loos and John Emerson expressly for Miss Burke. Miss Loos and Mr. Emerson were interested spectators during the filming of the noted star's last picture, "Eve's Daughter," which has just been completed, and in which unfolded a vein of extraordinary comedy which has been used as the basis of the new story. Joseph Kaufman, who directed Elsie Ferguson in "The Song of Songs," will have charge of the production.

At the 54th street studio Elsie Ferguson is starting on a new production for Arteraft release, from a scenario by Charles Maigne, in which Betty Howe has been engaged to play the chief supporting role to the popular star. Percy Marmont, an English actor, who played with Elsie Ferguson in "Rose of the World," has also been engaged. J. Searle Dawley will direct the production.

At the Fort Lee studios Maurice Tourneur is directing Marguerite Clark in "Prunella." This is a fanciful production, with idealized characters, and Tourneur is adopting some novel methods in producing it, which it is claimed are a decided advancement of the art.

GAUMONT OPTIMISTIC

French Company Soon to Increase Activities in This Country

The recent announcement that the news service of the Gaumont Company will shortly be released under a new arrangement which will make it more valuable than ever to exhibitors and to the public has caused considerable comment in film circles. In the midst of the pessimism caused by the war and the shortage of coal comes the cheering rumor that this pioneer company will soon increase its activities in this country. Gaumont officials refuse to confirm this rumor, but admit that they will soon have an interesting statement to make public.

Far from believing that the war will have a harmful effect upon motion pictures in the United States, the Gaumont Comany is optimistic in believing that the greatest year the industry has ever known is due in 1918. In France and England, countries which bear the brunt of the war, the Gaumont Company is not only actively engaged in producing, but is running its own exchanges and theaters. When it is realized that not only is this company now making serials and other elaborate productions in its foreign studios, but that it has found it necessary during the past few months to build a number of additional exchanges in the British Isles to handle an ever-increasing business, it will be appreciated that motion pictures have become a necessity even in the war zone.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Cleveland's Picture Music Extraordinary—Current Programs at Leading Picture Houses —Letter from Organist McDowell—Descriptive Tone-Poem Offered at Strand Theater

BY MONTIVILLE MORRIS HANSFORD

IN a recent number of *The Literary Digest* the Cleveland *Plain Dealer* is quoted on the subject, "How Music Is Made to Fit the Films." The account goes on to describe how many compositions are used, how the run is timed, how the tempo of the film is slowed up now and then for the music to catch up, and many other interesting things. I will quote a few sentences from the *Plain Dealer:* "It is a trick and an art this arranging a musical setting for a photo-play—a trick to record the memorandum as the film flashes past, an art to arrange the orchestration, synchronize it and, finally, offer it with an orchestra."

To some of our New York men who have been doing these things for years this will not cause any astonishment as a news item. To call this business an art is going some. There is also an art in playing a game of checkers, probably more than in selecting a musical setting for a picture. A good picture is as plain as day, and there is little or no trick in looking it over; it is easy. It does require a good musical knowledge and some taste, but one does not have to go into a hypnotic state to know that Saint-Saens' *Swan* is very good for a scene showing swans on the bosom of a lake. The art was with Saint-Saens when he wrote the piece, for he had in mind a picture at that time. Bonehead would be the proper name for the man who could not apply that piece, after it had been written and a picture prepared for it. I could almost accomplish that act myself. The synchronizing requires a little knowledge of addition and subtraction, but this again is not art.

Cleveland's Picture Music

The *Plain Dealer*, according to *The Literary Digest*, makes one statement that is interesting. This: "The average feature of the program presented today runs from five to ten reels, with an average of 1000 feet of film to a reel. The six and seven-reel feature is employed as frequently as any. The total of musical numbers selected in making up the score for such an offering may number from eighty to one hundred different compositions, irrespective of repetitions; the number is never less than from forty to fifty." Now, I have not been able to understand where all this music can be used in an ordinary feature picture.

I have just looked over the program played by Mr. Cooper at the Strand, New York, for "The Seven Swans." The count revealed four main themes and about twelve to fourteen other pieces, and some three improvisations. These latter, of course, would have to be set pieces in the case of an orchestra, for we haven't yet got to the improvising orchestra. Now, according to the *Plain Dealer*, Cleveland must enjoy about three times this amount of music in her pictures. And what must it sound like when *one hundred* compositions are used? The commercial aspect of this consumption of raw material is summed up in the concluding paragraph of the story: "In the setting of 'The Woman God Forgot,' Geraldine Farrar's spectacle of the Aztec days, $700 worth of music was used." The Rialto's presentation of this same picture involved a big expenditure of money for appropriate music, but Cleveland must have gone Broadway several dozen numbers better in her program.

It is scarcely artistic to use so many numbers in the setting of a feature picture; in fact, one might say the art came in with the cutting down of the numbers used. A setting containing so many compositions would certainly lack a definite appeal. There would be too much of a mixture, and if the theme method were used the auditor would become so involved in the following themes that his enjoyment of the picture would disappear entirely. So, I think the article quoted by *The Literary Digest* is somewhat wild in its statements—press-agenting gone wrong, or something like that.

Programs at Picture Houses

Attention has been called before to the excellent effects possible at the Rivoli and Rialto by the employment of a large mixed chorus in connection with the orchestral overture. Last week orchestra and chorus united in a selection from *Tannhouser*. These numbers stand out prominently from the other musical offerings in the various houses on Broadway. They are not only enjoyed by picture fans, but real hunters after good music find pleasure in such productions. Notable musical numbers at the Rivoli last week were the celebrated overture, *Sakuntala*, Goldmark, Annie Louise David, the harpist, and the Bell Chorus from *Pagliacci*. Declamation to accompaniment has been tried in some of the houses of late, but it is quite probable that the venture is more or less attended by coldness from the audience unless the subject be patriotism. This is the case with Mary Lawton's reading of "Verdun," a stirring poem, at the Rialto. The accompaniment was splendid throughout, thanks to Mr. Riesenfeld's direction, and the scenic effects by the stage management added touches of realism. This number "went over" in good style.

The musical setting for Mabel Normand in "Dodging a Million" will not give much trouble to the player with an ordinary stock of music to draw from. The Strand players used the waltz from "You're in Love" for the love theme; a few hurries will be needed, and also a somber theme for the mysterious Rodriquez. This latter used discreetly will greatly enhance the effect of his scenes. One or two rather light compositions, such as Chaminade, Friml or Herbert, will do for filling in neutral scenes. Altogether, it is an easy film to play, even at sight. In playing a light picture it must be remembered that the music ought to be of a like nature. In this picture it must not be forgotten that, while the heroine borders on the tragic during one scene, it is not of the ponderous kind and does not need a Wagnerian setting. The waltz theme played in a minor key will answer for a doleful effect. As in most comedies of this sort, much improvising can be done, reserving the set pieces for the quieter scenes.

Letter from McDowell

An interesting experience in playing in the Eastern, Columbus, Ohio, is contained in the following extracts from a letter recently received from Mr. McDowell, organist at that theater. Nearly every player has many problems to solve in the manner in which he shall conduct his work. There are also organists who play away for dear life, without thought about improvement or the interests of the house. Mr. McDowell is not one of these. Here is what he says:

When the Eastern first opened some three years ago, like many other concert organists I had never thought of giving my time or even part time permanently to the theater, although having played now and then at the opening of new theaters. And in the same manner had arranged at the Eastern, but, being encouraged with prospects, extended the time to a week, playing the pictures and featuring special organ selections in advertising. Still more interested, arranging to stay with them a month, it dawned on me that I had discovered the field that would serve my art ideals and I threw my whole soul into the work. During this time, besides recital programs and special organ solos, request numbers were given in order to get the musical pulse of the audience; and in all that time only once received a request for rag-time or any real cheap piece, and one time even got a request for a Bach Fugue. Located in the best residential section of the city, we are much more exclusive than an up-town theater could be, and with the building, paintings, etc., worked out along the same artistic lines to please the most fastidious taste, we are often called by Columbus critics, "The Temple of Art" of the East Side. A most spacious waiting room with tables of reading matter affords the audience a lounging place till the beginning of successive shows or when the auditorium is over-crowded. Every detail for the comfort and artistic enjoyment of the patrons is considered. The planning of the specification of the organ was given to me, and as a result where some theaters have gongs, bells and whistles and other musical "camouflage," surrounded by some organ tones, we have an instrument that a musician has satisfaction in playing and an organist wishing to play extensive literature can enjoy.

Let managers remember this, that if they go after the proposition in the right way, with an honesty of purpose in giving the very best artistically, they will draw more professional musicians to them and the quality of the music will keep pace with the rapid growth in the quality of the films. The organist with a vision creates the field musically and moulds the people's taste, and what Napoleon said, "Imagination rules the world," certainly holds good in the musical world. As Will Macfarlane once said to me in New York: "To the organist New York is a gold mine if he knows how to get at it." And this holds good in most of our cities. And the organist, to get a vision, must begin to love the motion picture house with all its blemishes to-day as the embryo of the theater "Music of the Future." For in the playing of pictures does not Wagner's high artistic principles of the "leit-motiv" and development of themes into one grand unit, with some modifications to be sure, work out in greatest possibilities?"

Descriptive Tone-Poem

The important musical feature at the Strand last week was the first performance of Enesco's *Roumanian Poem*, under the direction of Oscar Spirescu. Mr. Edel went to much trouble and expense to give this composition a fitting presentation and succeeded admirably. This work is a descriptive tone poem and pictures a scene as follows:

Church bells are ringing announcing the eve of a national fete. Night approaches and the moon gradually appears. The flutes of the shepherds are heard in the distance. The air played by the shepherds is the leading Roumanian national song, called "Doina."

Clouds slowly appear hiding the moon, which is followed by lightning and thunder. A storm arises and then gradually ceases. The crowing of roosters announces the break of day, and bells ring proclaiming the day of the fete. The peasants gather.

Finale. The dance starts. The whole Finale is composed of Roumanian national themes which is concluded by the Roumanian national anthem.

Mr. Edel staged this with all the lighting effects called for in the score. The general verdict was that it was one of the most pretentious offerings ever attempted in a picture house and deserved the welcome accorded it. Mr. Spirescu led his men with authority and a complete understanding of the nice balance of tone demanded by this style of writing. Strand patrons were also pleased by the appearance of Rosa Lind and Anita Tagel in the duet from *Lakme*, and Herbert Waterous in *Heart Bowed Down* and *I Want What I Want When I Want It*. Ralph Brigham and J. Van Cleft Cooper played selections from *Tales of Hoffman*.

J. B. FRANCIS McDOWELL.

Columbus, Ohio, boasts a very fine picture house in the residential section, the Eastern. The organist of that theater is a musician and player of the highest type. J. B. Francis McDowell is also organist of the Central Presbyterian Church, one of the oldest and wealthiest churches in the city. He comes of a musical family and began giving recitals when a very young boy. Even now, with all his theater and church work, he finds time to travel extensively on recital tours. Mr. McDowell has ideas about playing a theater organ, and part of a recent letter, quoted on this page, shows that he is alive to the interests of his own work and that of the management of the Eastern, a combination any manager may well be proud of. Mr. McDowell has been organist of the Eastern for three years.

NEW FILM FOR WALLACE REID

Paramount Picture, "The Thing We Love," of Patriotic Character

Wallace Reid, who is at present scoring a countrywide success in "Rimrock Jones," will make his next screen appearance for Paramount, in "The Thing We Love," with Kathlyn Williams. This story, by Harvey Thew, is said to sound a powerful patriotic note, offering on the whole, a stirring production of particular timeliness. The scenario is founded upon the story by H. B. and M. G. Daniel.

It was with the production of this picture that Lou-Tellegen, the famous actor of the stage and screen, returned to the field of directing photoplays. In unfolding the story of this subject on the screen, the producers, it is announced, touch upon the question as to whether men or women feel most severely, the terrible burden of war. In filming this subject, the Famous Players-Lasky Corporation encountered many difficulties. One of the most serious was obtaining permission to use one of the largest munition factories of Bridgeport, Conn., for "atmosphere" in a number of scenes.

LITTLE MISTAKES THAT ACCOUNT FOR POOR BUSINESS

A Study of House Direction from the Viewpoint of a Consistent Patron—Typical Instances of Mismanagement Reflected in Box Office Sales—Audiences Must Be Pleased

By PHILIP A. DRAKE

I BEGAN attending moving picture shows many years ago in Fourteenth Street, when the equipment was a long, narrow room, culminating at the street entrance in an imitation of the platform of a railway coach. At that time the films were nearly all scenics taken from the front of a moving car, so that this little stab at imaginative architecture on the part of the managers must be placed to their credit.

Realism was with us from the first. On the "platform" of these cars, of which there were several in a row, was a regular Coney Island "barker." His business was to appeal to the passing public to "take a trip," and between times shouting "All aboard!" While the film was full of breaks and there was no music, still I felt that the picture was quite worth while for novelty, if for nothing else, and the price, a nickel, was not bad. Since that time I have followed the development of the business from the viewpoint of an observer from the outside; the side of the public. I may be allowed to make a few remarks on the way things strike me, taking the stand of the public that enters the lobby, buys its tickets and sees the show.

Comfort and Care Ignored

At first I think a great many managers were spoiled by the flood of attendance that followed the opening of a few theaters devoted to pictures. They were so overrun by the eager crowd that comfort and care for patrons were little thought of; and, indeed, there was scarcely time to do more than assume a sort of "watch-your-step" attitude, so rapidly did things move. The public was treated in the mass, as a thing that did not know quite what was good for it. It was hustled here and there, and when it had occupied places here and there, then it was asked to stand somewhere else. This badgering was kept up for quite a time. Then two elements sprang into the ring: competition in theaters and the waking up of the public. These have made possible the strict grading of picture houses, and the regular picture patron understands just what to expect at any particular house. The more picture theaters that are opened, just so much more must the up-to-date manager strive to give comfort and thought to his patrons. It has been found that the law of actual business can be applied to the moving picture house, however strange this may seem to some managers.

It is in what are termed "neighborhood houses" that some peculiar problems confront the manager. These houses cater to regular patrons, everybody seems to know the ushers, the children play in the lobby, and it is a general meeting place for after-supper amusement. I attended a theater last summer which presented some rather ridiculous features (I don't mean pictures). It was a large place, with probably too few attendants. Fond parents upon leaving home picked all the children they could find and brought them to this house. It was probably the easiest way of knowing where they were during the evening. The youngsters played hide-and-seek up and down the aisles and under and over the seats.

When the noise reached a point where the mechanical player became a secondary accompaniment, an usher would brandish a broomstick and make a drive through the sections, routing out such of the players as could be disentangled from the legs of the audience. From what I could make out, this move on the part of the management was not viewed with particular favor by the aforementioned fond parents. In fact, often the usher, who was so rash as to venture into this uproar, was publicly reviled as an enemy to mankind. I stood this program for a week and then sought out another house where there was some semblance of order. I blame this manager for allowing the habit to get a start. It was annoying to the quietly inclined and ruined the show for a great many. And yet I realize that he was up against a problem: How to stop that without offending some of his regular patrons.

Scarcity of Programs

In one of the large houses not long ago I noticed there were no programs in sight. Programs were there, but not in view of the uninitiated patron. I also noticed that when an usher seated a patron a program was not offered except when asked for. The usher then made a trip back to the program-box and brought one to the patron. This journey consumed several seconds, just enough to make the patron think it was worth a tip. That is just what the usher thought, strangely; and that is just why that method of giving out programs in that house is used.

There is no reason on earth why these programs should not be in full view of the customer, and he should be able to take one without that feeling of embarrassment that always follows contact with an usher, or the hat-checking nuisance. The manager of this house evidently winks at this fault, for it is the most glaring fault in the place. It is said that all housekeepers fall down on some essential point in their work, and I suppose the same is true of managers. It never seems to help matters by saying that the correction of these little abominations would not add one cent to the overhead. I can and do excuse bad shows, but I cannot overlook these petty annoyances.

Here is another instance: I used to patronize a picture "palace" over on Third Avenue. I frequented this place because it was near home and I saw some the leading films there for a small admission price. The house did a big business. The program was changed every day and I went in on my way home as many as three and four times a week. I think this ought to be considered a good average for one customer and an asset to that house.

One evening I was a little later than usual and I asked the ticket girl if there were any seats. She said, "Yes." When I went in I found she must have meant a few seats in the first row, which from the small size of the place were out of the question for viewing the screen. After I found that I could not have a reasonably good seat for my money, and on being yanked out of the aisle by one of the managers, I went home, much put out. Such is the reasoning of human beings that I have never gone back to that house, although I pass it many times each week.

Not Taking Chances

There are the same good pictures there, but the same girl is in the booth and I feel that she would still give me the same answer if I happened to be late. So I never take any chances with the house that permits juggling with the truth. One of the largest houses has a street man on the sidewalk in front of the booth especially to tell the ticket-buying public that there is standing-room only for a short while. This gives the patron a feeling that the manager is trying to be just.

It will be remembered that many patrons of the big houses wrote letters to "the papers" and kicked up a row in general over the old custom of selling what looked to be a reserved-seat ticket when photoplays first began to attract a higher grade of patronage. This old feeling still sticks to a great many. It is obvious then that care should be exercised about the seating. There is nothing so exasperating as buying a ticket, presumably to sit down, and then finding not even a strap to hang by. If there are no seats the public should be told so on the *outside* of the theater.

Nearly everyone has sensitive spots that are touched by something or other in the general conduct of their favorite picture house. I know persons who are critical of the way a lobby appears, of the ticket-seller, etc. I remember one in my own experience when I found an unusual condition in a big house. I bought my ticket at the window, a balcony admission, knowing I ran a risk in getting a seat.

Now this is the system I went through to enter that balcony and take a seat. I gave my ticket to the ticket chopper at the main entrance; I met an usher in the lobby who told me my seat was upstairs in the balcony, which I knew; at the head of the balcony steps I was met by a third official who requested my ticket; as I made a move for the actual seat section, a female prodder-up halted me and demanded my paseboard; then I was actually allowed to sit down and recover my temper. Taking out an insurance policy was child's play compared to that ordeal.

When one stops to consider that all this monkey-business cost me a paltry fifteen cents it will be seen that all those who are born every minute were certainly employed at this house. The upshot of this experience was that I went to the manager one evening and asked him if it was absolutely necessary to use this dress-parade method in getting a patron seated in a practically empty balcony. He said no, it wasn't. He couldn't give me any reason for it. I left that house for happier balconies, and it may be stated right here that the house in question has never made any money. I don't see how it could, having to pay a regiment to take care of the fifteen-centers.

Too Many Officials

This same principle of having too many officials to look after one in the lobbies of theaters is the same as that in force in some shops where the clerks rush up to one and ask if anything is wanted, if anything can be shown, and a general going-over of the catalogue of men's wear in an effort to hit on something that one's wardrobe lacks. Many persons do not like this style of treatment and say so very plainly.

These points I am bringing up may seem quite foolish to the average manager who reads them, but I can state that I have heard just these faults talked about by many persons who go regularly to the picture houses, and no manager can deny that these persons are assets to his house and that such people cannot be indefinitely ignored. Picture patrons are very patient, simply from the fact that they know the work is just coming out of the experimental stage.

I had a manager tell me one day that such men as Rothapfel in the directing line and Riesenfeld in the musical line were mere accidents in the moving picture field. The odd part of this is that such a man could be in the business; how he ever got started and what he expects to accomplish with such ideas.

CLARA KIMBALL YOUNG AND EMILE CHAUTARD
Star and Her Director, Discussing Select Picture

COAST COLONY LOOKS FOR BOOM IN PRODUCTION

Stars Leaving Eastern Studios to Go West—Blackton Starts Second Paramount Picture

BY M. E. M. GIBSONE
(Mabel Condon Exchange)

LOS ANGELES (*Special*). — News of the five-day closing act, and the curtailment of showings in theaters east of the Mississippi reached Los Angeles in the midst of activities in Hollywood at the different studios. The companies producing at Universal City will finish their pictures, and then with many actors, directors and men and women in other departments will have a four weeks' period without salary, when their work will be resumed. Serial companies will, of course continue producing.

Manager Sistrom in answer to the question as to whether the conditions of the East affected the company to this extent, stated that the present course of discontinuing certain productions for four weeks was due to a certain extent to fuel and general conditions of the country at large. He added that it was in no way a serious matter for Universal as their releases were sufficiently ahead in produced film to supply what they figured the demand would be for some months.

Robert Brunton at the Paralta studios stated his studios would be working to full capacity within a very short time, and that the building of new stages was being hurried through to accommodate Bessie Love, Frank Keenan, and other Pathe stars soon to come to Los Angeles. Bryant Washburn is already installed and has half finished the production of "Twenty-one," under Wm. Worthington's direction.

J. Stuart Blackton, one of the newest arrivals on the Pacific Coast, will begin the production of his second story upon the cutting of "Wild Youth," just filmed. The Lasky studios expect the return of Wallace Reid, and the arrival of Lina Cavalieri and it is probable other stars will come from their Eastern studios. Metro, Vitagraph and the Christie studios will continue full strength, and Christie Cabanne will begin shortly upon a feature production. Chester Withey has already commenced his first production since his return to the Griffith banner. Mr. Griffith's war feature is completed and in cutting room for the final editing. George Beban will have his own company, and altogether the conditions on the Pacific Coast bid fair to be stronger and better if anything, benefiting by the stars from Eastern studios coming to the Hollywood studios, due to conditions in New York.

Vitagraph Benefit

The Vitagraph players gave a benefit dance and vaudeville entertainment at their Hollywood studios, Jan. 19, for Harry Smith, now seriously ill in a Los Angeles hospital, and formerly a player in stock at this studio.

The north stage was used for the entertainment, for which Montgomery and Rock did their operatic specialty; Jack Pierce, one time famous roller skater, gave an exhibition of the newest stunts on skates as well as boxing all comers; Harry Burns punched the bag with all his accustomed skill; and every one did his bit. A jazz band provided music for dancing and altogether a goodly sum was realized. Nell Shipman was one of the foremost in planning the benefit, while Otto Lederer acted as ring master with the Larry Semon cops, all in comedy make-up, in charge of affairs.

Charles Kenyon is the author of the current Gladys Brockwell production now being made at the Fox Hollywood studios. E. J. LeSaint is directing. The story is of the present day with its locale France, dealing with life of the Apaches, and offers Miss Brockwell wide scope for interpretation of what might almost be termed a dual role, so vivid is the change of the character undergone through the telling of the story. Bertram Grasby, William Scott, Lucille Young and Pietro Buzz support Miss Brockwell.

Bertha Mann's first picture being directed by Frank Lloyd for the Fox Company, from a story by the director on the divorce question, is nearing completion. Miss Mann is also appearing at the Morosco in "Hit-the-Trail Holliday."

Pedestrians on the East side of Western Avenue where the Sunshine Comedy studios are situated have, during the past week, skirted the studios and taken to the road. Henry Lehrman has been making a comedy, employing much water, some sets being completely submerged and the overflow has kept Western Avenue a correct imitation of a small river.

Mrs. William Conklin was the hostess at a dinner given in honor of Dorothy Dalton at her new home. The dinner was to have been in the nature of a farewell to Miss Dalton, who previous to the conserving in production in New York was to have produced two photoplays in the East, with William Conklin playing opposite. Thomas H. Ince will produce these pictures in California and already "Tyrant Fear" is well under way, the show scenes which would have been photographed in Eastern locations being made at Mount Wilson, California, where the entire Dorothy Dalton company, under the direct supervision of Mr. Ince, journeyed during the past week.

Serial of Russia

From a story to be supplied by one Jack Sonin, the last living member of "The Red Cross of the Revolution," a Russian organization founded in 1871, a serial will be adapted by Balboa's scenario staff for production by that company at the Long Beach studios. The story is taken from the life story of Sonin and will deal with Russian-American life, and the latest developments in Russia, and its change from a monarchy into a Republic. The story will open in the early sixties of the last century, covering a period down to March of 1917. The cast has not yet been chosen.

The date of release of the ten-reel feature film, "Super-Strategy," which has covered a production period of six months, is now announced for April 7. The first prints were shipped from the Hollywood studios Jan. 26 to the New York offices of the Mena Film Company, and the advertising campaign will be begun Feb. 15 under the direction of Robert Hollister. No announcement has been made as yet by the Mena Company as to the method of distribution.

Frank Reicher is nearing the completion of "The Claim," featuring Edith Storey, for the Metro Company. For days scenes have been filmed on one of the topmost peaks of the Rocky hills of Chattsworth Park, Cal. Fred Malatesta, playing one of the principal roles, during a fight scene, is forced to within a foot of the edge of a cliff four hundred feet high. The story is of the West and Edith Storey is playing a role of a woman who forgets everything good in life for a time, but through her child redeems her life in the closing scenes of the story. Wheeler Oakman plays opposite the star.

Tod Browning is cutting "Revenge," Edith Storey's latest finished production. At the assembling of this picture it is planned by the Metro Company to have Mr. Browning go East to direct Ethel Barrymore.

Beatrice Van, who has been engaged to write exclusively for Margarita Fischer, has been at Santa Barbara consulting with Miss Fischer on future stories.

In "The Home Trail," Nell Shipman, the featured player, will be seen in her first interpretation of a vampire role. The story of the days of 1870 is laid in the West and Miss Shipman does not wear the usual clinging gowns and leopard skin trimmings of the-vampire-up-to-date, but billowing skirts and a poke bonnet.

Leaps Over Burning Bridge

One of the most daring scenes ever filmed will appear in the first episode of "The Woman in the Web," when Hedda Nova, the featured player and Frank Glendon leap from a burning bridge across a chasm and to safety in an automobile. In a closed car, the players drove down a steep embankment onto the burning bridge, built for the Vitagraph Company, at fifty miles an hour, and with the impetus gained by the race down the hill make a leap of twenty feet to the opposite shore.

For "The Lotus and the Bottle," the O. Henry story now being produced, featuring Earle Williams, the San Fernando Mission, of California, will be filmed as a location where several scenes of the play are enacted.

Douglas McLean, formerly with the Morosco stock company in Los Angeles, will be leading man for Dorothy Gish in a new war drama now being rehearsed in the D. W. Griffith studios. It will be under the direction of Chet Withey, who was so successful in his former pictures under Mr. Griffith's supervision. Mr. Withey will have for his assistant William Keefe, formerly Mr. Griffith's publicity man. In the cast will be George Fawcett, the character actor.

Ashton Dearholt, leading man for Bluebird feature plays, is wearing an arm in bandages, the result of the overturning of an automobile in a scene for "The White Cat," just completed.

"The Man of Bronze," the second of the Lew Stone productions made at the studios on Melrose Avenue, under the direction of David Hartford and Samuel Woods, is now in the cutting room. It is probable the company will build studios of their own for their forthcoming productions.

A storm that did damage estimated at $10,000 to the property of the Universal Film Company swept the San Fernando Valley, Jan. 15, and suspended operations of the entire forces of Universal City for the day. Diffusers were torn from their housings, the roof of a studio torn completely off and furniture and properties were completely ruined.

"The Mortgaged Wife" is the title of Dorothy Phillips' current production being directed by Allan J. Holubar. William Stowell plays opposite Miss Phillips, with Al. Roscoe in the character-juvenile lead of the piece.

Mae Murray is supported by Philo McCullough, Claire du Brey and Helen Wright, with Arthur Shirley playing opposite in Director Robert Leonard's

(*Continued on page 13*)

C. Smith Gardner

EDNA EARLE

Edna Earle of the Pathe Company has just completed the role of sister to Bessie Love in the feature "How Could You, Carolina?" She will leave in a few weeks for California, where she will play leads opposite two of the screen's most popular male stars. Miss Earle was formerly on the stage, having played leading roles in two Broadway successes, and, added to this, has stock experience. Just before joining the Pathe organization she played in the Constance Talmadge Select feature, "The Studio Girl."

WM. S. HART IN "BLUE BLAZES RAWDON"
Ince-Artcraft Production with Alaskan Setting

HYSTERIA IS BIG MENACE TO INDUSTRY, SAYS BERST

Pathe's Vice-President, and General Manager, Declares Excellence of Productions Is Required

BY J. A. BERST.

The most serious situation that the industry confronts today is the inclination toward hysteria that is apparent in some quarters. It was inevitable that in times of great national stress the effects of the great world war would be felt in all quarters. The moment normal conditions of things are disturbed calamity howlers begin to yelp and whine. Unfortunately they seldom, if ever, represent the true spirit of the industry, but their cries nevertheless are bound to have their evil results.

Sit steady in the boat. Be an optimist if you can. If you can't, keep still. I have been asked many times for a statement as to my opinion as to the present and the future of the motion picture industry. Up to now I have refrained because I feared that my statement would be misconstrued if I failed to state we were doing the greatest business in our history and that conditions were wonderful.

This is not so. My recent trip to the West, during which I visited a number of branches, has convinced me that business, as far as the exhibitor is concerned, is not normal. There has been a falling off in attendance, but this has been offset to a great extent by increased admission prices.

Inflation of Prices

The greatest trouble, as Tom Moore, of Washington, and a number of other prominent exhibitors have pointed out, is that the exhibitors have been paying inflated prices that did not give them a chance to make a profit. Before the war, when business was good, they were able to do this and still be on the right side of the ledger. With the present depression the exhibitors' salvation is to pay prices that will allow them a profit, but they must be careful not to sacrifice quality for price, as a bad picture is expensive at any price. Not only will business for a particular picture fall off, but the exhibitor who insistently shows bad pictures is sounding his own death knell. Exhibitors from Coast to Coast are taking the tip and we have information that cancellations are pouring in on concerns charging exorbitant rentals.

It is impossible for Pathe to determine the result of present conditions as they affect the producing and distributing end of the industry because we have just released our new Pathe Plays and Toto Comedies. Our policy of price, based on box-office value, has met with a ready response from exhibitors, and I am pleased to state that the success of our new policy is assured.

One company that apparently has over-stocked with pictures that had no extensive showing has announced that to help the exhibitors they will give one picture free. This announcement has been received in some quarters as a step toward the solution of the problem.

Mistaken Policy

In my opinion, it is a mistake, because it is not based on sound business principles. Pictures cost money to produce and distribute and no concern, no matter how prosperous, can afford to give away its merchandise. One of the champions of this plan is the editor of a trade-paper magazine. I doubt very much if that same editor would consider giving away any free advertising to some of the producing and distributing companies that are losing money.

Pathe, in my opinion, has a much better solution of the problem of decreased box-office revenue. We believe that our Pathe Plays will make money for every exhibitor who shows them, and we are proud to point to the list of releases in the first group, which is as follows:

"Innocent," with Fannie Ward.

"Loaded Dice," with Frank Keenan.

"The Naulahka," with Antonio Moreno and Doraldina.

"How Could You, Bessie," with Bessie Love.

"Twenty-One," with Bryant Washburn.

"The First Law," with Irene Castle.

Instead of putting out "The Naulahka," which I consider the finest picture Pathe has made, as a "special," charging the high price this picture is worth, I have decided to release it as one of our Pathe Plays. The present situation of the exhibitors prompted me in this decision. I believe that in "The Naulahka" we are giving them the greatest box-office value that has ever been offered. It is a superb production and bears favorably, both as to cast, direction, sets and photography, with any picture that has ever been made. The regular schedule for Pathe Plays will be increased on "The Naulahka" only sufficiently to cover the cost of additional reels.

SOCIETY LEADERS ATTEND

Showing of Mary MacLane Feature Welcomed in Chicago

Prominent Chicago society leaders attended the premiere of Mary MacLane's first screen appearance in Orchestra Hall, recently. "Men Who Have Made Love to Me" packed the immense theater. The premiere showing was given under the auspices of the Lake Shore Drive surgical dressings unit in charge of Mrs. Archibald Freer, director general.

Miss MacLane herself attended the screening of her picture, sitting obscurely to the rear of the first floor with a party of friends. After the performance she expressed herself as more than gratified at the warm reception her screen efforts produced.

AMUSING SCENE FROM "JILTED JANET"
American-Mutual Production Starring Margarita Fischer

VIGNOLA DIRECTS "THE REASON WHY"

Clara Kimball Young in Story of Marital Entanglements

Clara Kimball Young has chosen Robert G. Vignola to direct "The Reason Why," the next picture she is planning to make for Select. Mr. Vignola has but recently completed Alice Brady's latest Select offering, "The Knife," and for a number of her most successful productions was Pauline Frederick's director.

Miss Young is at present hard at work looking over plans for interiors, choosing players for the cast and selecting her gowns. The story is one of high social life and deals with the marital entanglements of a fascinating widow and a typical Elinor Glyn hero. Endless complications mark the unfolding of the tale and Miss Young has a role dramatic and romantic as well.

Filming on "The Reason Why" will be started almost immediately and will follow "The House of Glass," which the star, after several weeks of strenuous work, completed a few days ago. In the latter play, Miss Young, with her characterization of Margaret Case, unjustly sentenced to jail, later happily married and faced by exposure of her past, promises to be interesting.

CONSTANCE TALMADGE
In "The Studio Girl"

CONSTANCE TALMADGE HAS STRONG ROLE

Select Star, Acting in "Up the Road With Sallie," Picturization of Novel

At Hollywood, California, in the Pallas-Morosco studios, Constance Talmadge has started work on her latest Select production, "Up the Road with Sallie." The story is a picturization of the sprightly novel by Frances Sterrett, the scenario having been prepared by Julia Crawford Ivers.

Miss Talmadge, who has just finished making a film version of Frances Hodgson Burnett's novel, "The Shuttle," for Select, has a new director in this, the second of her Select pictures to be made in the West. "Up the Road with Sallie" will be directed by William D. Taylor, whose successful direction of Jack Pickford in "Tom Sawyer," "Huck and Tom," and "His Majesty Bunker Bean" gained him an enviable reputation. As Mr. Taylor's forte is comedy, backed by dramatic incident—just the type of material with which Constance Talmadge scored such a success in "Scandal"—and, as "Up the Road with Sallie" combines humor with drama in brilliant style, both Mr. Taylor and his young star stand to boost their previous reputation with this production.

Supporting Miss Talmadge will be Norman Kerry, who has recently played leads in support of Mary Pickford in "Amarilly of Clothesline Alley." Mr. Kerry is noted for the manner in which he photographs no less than for the sense of refinement and distinction which he brings to leading roles. Among others in the cast supporting Miss Talmadge are Kate Toncray, who plays the role of Sallie's aunt, and Thomas H. Persse, who is the screen pal of Mr. Kerry.

Coast Colony Looks for a Boom in Production

(*Continued from page* 12)

story "Forgive Me." Mr. Leonard is also directing.

With the Exhibitors

"Cleopatra" is to be shown at Clune's Auditorium Jan. 28, and already the sale of tickets forecasts a sold-out house before its first night.

The opening of the new Grauman Theater at Third and Broadway, Los Angeles, is announced for Feb. 1, with William Hart in "The Silent Man." An earlier date for the opening was announced, but owing to delayed transportation of furnishings, which are being brought from New York city, the date was postponed.

"In the Balance," featuring Earle Williams, has been sold to Quinn's Rialto Theater for March 4. Mr. Williams and Grace Darmond will appear personally at the theater. Another Vitagraph production, "The Wild Strain," Nell Shipman's first production since her return to that company, will be shown at the Sennett Theater, Feb. 3.

RALPH INCE TO DIRECT PETROVA

"The Life Mask" a Third Production of Favorite Star

Following the completion last week of "The Life Mask," the third production in which Madame Olga Petrova will appear as the star of her own organization, announcement was made that a director for the fourth Petrova picture had been selected. The man who will hold the directorial reins over the fourth production on Madame Petrova's special release calendar is Ralph Ince, member of the famous Ince family, and for many years a star of the production unit of the Vitagraph forces.

The story which this famous director will stage for Madame Petrova is from the pen of George Middleton, celebrated short story writer and novelist. The working title of the latest vehicle for the Polish actress is "The Great Star," the scenario being understood to give extraordinary scope for the display of her peculiar screen talents.

Ralph Ince has justly been termed one of the pioneers of the film producing art, having started his career twelve years ago with the original Vitagraph organization. For many seasons he was one of the leading film stars of the Flatbush forces and is still remembered by thousands of exhibitors and picture patrons for his notable film characterizations of the immortal Abraham Lincoln. Ince is responsible for the screen debut of Anita Stewart, having produced many of the starring vehicles in which she appeared for several years.

He also directed many of the greatest Vitagraph box-office successes during the halcyon days of Florence Turner, John Bunny, Edith Storey, Maurice Costello and other favorite film stars. Leaving the Vitagraph Company two years ago, he made several successful feature films presenting Lucille Lee Stewart in the leading roles. He has also been responsible for the great screen success of "Today," featuring Florence Reed and only recently completed a film production starring Miss Stewart.

GOLDWYN LIKED IN PITTSBURGH

Harry Davis Signs Contract for Program at Lyric Theater

Goldwyn Pictures Corporation announces that Harry Davis, one of Pittsburgh's foremost showmen, has contracted for the Goldwyn productions to be shown in his spacious Lyric Theater. "Dodging a Million," starring Mabel Normand, will be the opening Goldwyn production at the Lyric.

"I had intended contracting for the Goldwyn program right from the start," Mr. Davis told a Goldwyn representative, "but a surplus of productions booked ahead in 1917 set awry all my well laid plans."

Among contract customers around Pittsburgh who report big profits from Goldwyns is James Vela, manager of the Liberty Theater, Wheeling, W. Va. "'The Cinderella Man' is a thing of beauty and a joy forever," was Mr. Vela's comment after a successful engagement of the Mae Marsh production.

"The Cinderella Man" won praise from the members of the Pittsburgh Athletic Association at a recent Sunday night showing of the Goldwyn production at the clubhouse.

GRIPPING SCENE FROM "HEART OF THE SUNSET"
Screen Version of Rex Beach's Powerful Novel (Goldwyn)

MUTUAL-CHAPLIN'S SET NEW RECORD

Two-Reel Comedies, Presenting Famous Screen Comedian, Win First Place for Repeat Bookings

Charles Chaplin's twelve Mutual specials, the two-reel comedies which the screen comedian produced under his $670,000 contract with the Mutual Film Corporation, have set new records for repeat bookings in the history of the motion picture industry.

The record is held by the Gem Theater, a Loop house in Chicago, which has played the twelve pictures a total of 175 times, an average of nearly fifteen times each. The high mark is held by "The Vagabond" which has been shown on the screen at the Gem twenty-one times. "The Floorwalker" has been run nineteen times, "The Fireman," "The Pawnshop" and "Easy Street" eighteen times each, "Behind the Screen" seventeen, "The Rink" sixteen, "The Count" fifteen, "The Immigrant" ten, "The Cure" nine, "The Adventurer" eight and "One A.M." seven.

The Star Theater at Boston claims second place. It has run sixty-one two-day showings from the twelve releases, a total of 122, an average of better than five two days showings for each release. The Star Theater, a downtown house in Chicago, has almost reached the same mark.

The Royal Theater at Virginia, Minn., played all of the Chaplins for three days on first run and the Bijou, an opposition house repeated them all for second run on a one-day schedule and has just commenced a third run of three days each booking the twelve solid.

ARBUCKLE A BARBER

After closeting himself with his scenario editor, Herbert Warren, for the past week, Roscoe "Fatty" Arbuckle has now commenced production on his new comedy for Paramount release, following "Out West."

In the new picture "Fatty" appears as night clerk and head barber in a rube hotel. Al. St. John plays the part of a lazy bellboy and Buster Keaton portrays the village pest and one of the barbers who talks his patrons into insensibility. Alice Lake presents her conception of a manicurist, opposite "Fatty," and Joe Keaton pictures a "hick" character, known to all small towns.

JULIAN ELTINGE IN "THE WIDOW'S MIGHT"
Paramount Play Wherein the Star Outwomans Woman

M. P. OPERATORS FORM A UNION

Organization to Be Incorporated in New York State

ALBANY, N. Y. (*Special*).—An organization formed to effect a union among operators of motion picture projection machines was incorporated with the Secretary of State last week. It will be known as the American Theater Employees and Projection Machine Operators' Union of Brooklyn and Long Island, and also proposes to enroll all other employees of theaters where motion pictures are presented and exhibited.

The association will promote cordial relations between the owners of such theaters and secure for them protection from unfair and excessive liability and responsibility in all matters incidental to their interests. The incorporators are: William Gigall, D. A. McClorey, David Super, Milton Kempner, M. W. Lane, Harry Sander and William Rich all of Brooklyn.

BADGER DIRECTS MABEL NORMAND

Goldwyn Comedienne Preparing Story of Newspaper Life

Clarence G. Badger, journalist, magazine writer and director of many motion picture successes, has been brought from the Pacific Coast by Goldwyn to direct merry Mabel Normand in her second Goldwyn production. The new play, as yet unnamed, gives Miss Normand a role totally different from any she has ever essayed. She will be a newspaper "copy girl."

Mr. Badger's long experience as a journalist is certain to stand him in good stead in the direction of a newspaper office story and in establishing the correct atmosphere. Besides a long term with Keystone, Mr. Badger has served on the staff of Lubin and Universal. He also is the author of many interesting magazine stories.

He is now at work in the Goldwyn Fort Lee studies, the new Mabel Normand production being well under way. As in "Dodging a Million," Miss Normand's first Goldwyn starring medium, Tom Moore, will be her leading man, his splendid work with this star and with Mae Marsh having made him a Goldwyn fixture.

Other prominent screen players who will be seen in Miss Normand's support are Charlotte Granville, Helen Dahl, Willard Dashiell, Lincoln Plumer, Wallace McCutcheon and Louis R. Grisel, whose portrayal of the butler in "The Cinderella Man" contributed not a little to the success of that production.

FOR TOBACCO FUND

Ten Per Cent. of "Tarzan" Receipts Go to Soldiers

Through the patriotism displayed by the National Film Corporation, of which P. A. Parsons is the president, it was announced last week that arrangements had been consummated whereby the organization known as Our Boys' In France Tobacco Fund will receive ten per cent of the receipts from the showing of "Tarzan of the Apes," which opened as a Metropolitan film attraction at the Broadway Theater Sunday, January 27.

The arrangements involving this most acceptable donation to Our Boys' In France Tobacco Fund were handled respectively by Harry Reichenbach, publicity director of the National Film Corporation, and Bert Ennis.

CHAMBERS STORY FOR ALICE JOYCE

Vitagraph Star Will Appear in "The Woman Between Friends"

Alice Joyce's first feature of the new year, "The Woman Between Friends," is announced for release February 11. This Blue Ribbon feature, according to President Albert E. Smith, is one of the most pretentious five-reel subjects put forth in many months and one of the strongest dramas in which Miss Joyce ever has appeared. The play was adapted from the Robert W. Chambers novel, "Between Friends," and was produced under the direction of Tom Terriss. Marc MacDermott appears opposite Miss Joyce in the principal male role, and the rest of the cast is exceptionally strong, including among others "Mother" Mary Maurice and Robert Walker.

"The Woman Between Friends" was several months in the making and is one of the most expensive five-reel pictures ever produced by Vitagraph. Many of the scenes, carrying the action in the South of France, are actual reproductions, made under the direction of Mr. Terriss, who was a regular visitor to Nice during the carnival period. It is in this production that Alice Joyce portrays for the first time since her advent into motion pictures a role that was hers in real life—that of a model.

"The Woman Between Friends" is the second Robert W. Chambers romance in which Miss Joyce has appeared, the other having been "The Fettered Woman." A third, "The Business of Life," is now in preparation for Miss Joyce, so that she soon may come to be known as the official interpreter of Chambers' heroine roles. Incidentally, this calls to mind the fact that Robert W. Chambers has been one of the most frequent contributors to the Vitagraph program during the last year or so, the first picture from his pen having been "The Girl Philippa." Another was "Who Goes There?" and several more have been purchased by the company. In addition, Mr. Chambers especially wrote the story for the patriotic picture which Vitagraph is producing in co-operation with the New York State Defense Council.

BOOKING FOR "A WOMAN"

The Savoy Theater, one of the largest downtown Philadelphia theaters, has booked the Essanay-Chaplin new edition of "A Woman" for a five-day run, according to word received by General Film Company. This is the fifth of a series of new prints of Charlie Chaplin's earlier successes being distributed once a month by General Film Company.

BRYANT WASHBURN
Starring in Pathe Plays

ELSIE FERGUSON IN "THE SONG OF SONGS"
Affecting Scene in Famous Star's Latest Artcraft Picture

PARAMOUNT PREPARES FOR FEBRUARY

All But One of Feature Attractions for Current Month Are Ready for Distribution

With the appearance of a new month on the calendar, the Famous Players-Lasky Corporation finds its Paramount releases for February completed well in advance. All offerings for this month under this trade-mark have been finished, excepting the last release, production of which is now rapidly drawing to a close.

Seven big attractions will be released in February, exclusive of the short reel films representing an output of four subjects from the Famous Players-Lasky western studios, two from the Thomas H. Ince organization and one from the Famous Players-Lasky eastern studio.

The initial releases for the month are three productions on Feb. 4, viz.: Dorothy Dalton in a new Thos. H. Ince subject, "Flare-Up Sal," by J. G. Hawks; Pauline Frederick in "Madame Jealousy," by George V. Hobart and staged by Robert Vignola from the scenario by Eve Unsell; Vivian Martin in "A Petticoat Pilot," from the novel, "Mary 'Gusta," by Joseph C. Lincoln, staged by Rollin Sturgeon from the scenario by Gardner Hunting.

On Feb. 11 one Paramount picture will be released, namely, Wallace Reid and Kathlyn Williams in "The Thing We Love," by Harvey Thew, founded upon the story by H. B. and M. G. Daniel and directed by Lou Tellegen. Two subjects are now ready for Feb. 18th release. They are Enid Bennett in a Thomas H. Ince production, "The Keys of the Righteous," by C. Gardner Sullivan and directed by Jerome Storm, and Sessue Hayakawa in "Hidden Pearls," by Beulah Marie Dix, directed by George H. Mellow.

These productions are now all finished and ready for release. The last offering of the month is the new George Beban vehicle, "One More American." This picture is taken from Wm. C. DeMille's well known stage piece and is now being produced by him from the scenario by Olga Printzlau. Scheduled for release on the 25th, the film is expected to be finished well in advance of this date.

In addition to the foregoing, Paramount short reel releases for February are now ready, including two Klever Komedies, four Bray Pictographs, four Burton Holmes Travelogues, two Mack Sennett comedies, the final installment of the serial, "Who is Number One?" and the three initial installments of Benjamin Chapin's "The Son of Democracy."

EARNS MONTH'S REST

Norma Talmadge to Take Vacation at Palm Beach

With the completion last week of "By Right of Purchase," Norma Talmadge's next Select production, in which she will be presented by Joseph M. Schenck, the star is planning to abandon the picture world for a month's rest and will leave the latter part of the next week for Palm Beach.

In "By Right of Purchase," Miss Talmadge enacts the roll of a dainty butterfly forced by circumstances into a wealthy marriage with a man whom she does not love. Her gradual awakening to the nobility of her husband's character and the complications that arise out of the belief that she has lost his love make an appealing drama of marital life. In it the star is supported by Eugene O'Brien and other capable players, and the picture is directed by Charles Miller, who also directed "The Secret of the Storm Country."

"TRIPLE IRIS" EFFECT

New Photographic Process in Wharton Production, "The Eagle's Eye"

The Whartons displayed a new feature in photography at the recent trade showing of "The Eagle's Eye" at the Strand Theater in what they described as "the triple iris"—three diaphragms opening at once and disclosing three characters and then fading out showing a scene in which these characters appear in action.

Now the Whartons announce a new form of close-up, which will be made a feature of the photography of a later episode in "The Eagle's Eye" serial. It is said that this new form of close-up will revolutionize the manner of making them and give them more power in expression, more dramatic strength and more purpose.

The photographic innovation was originated by "Ted" Wharton. He believes it a new idea of great value to the pictures.

CHAPLIN AND LAUDER UNITE IN COMEDY

Famous Comedians Make Film for Red Cross Fund

Combining two distinct brands of comedy for the purpose of raising a million dollars or more, Charlie Chaplin and Harry Lauder have been filmed together in a five hundred-foot subject which will shortly be exploited throughout this country and the other allied nations and the net proceeds will be added to Lauder's $5,000,000 War Relief Fund.

The idea was conceived by the noted screen star when he was entertaining Lauder at his new motion picture plant in Hollywood, Cal. The plan so strongly appealed to the Scotch humorist that not a moment was lost in carrying it out and two hours later the camera had filmed a unique comedy.

Chaplin and Lauder comprise the entire cast and the story is a collaboration of these two world renowned performers. There is only one scene in the picture and during a large part of the pantomime Lauder has adopted the Chaplin style and the screen star takes a fling at the characteristics for which the Scotchman is widely known.

When the story was completed, the two comedians, with their personal business managers, Tom Vallance and Sidney Chaplin, took up the subject of turning the film into money and it was decided that the entire Chaplin organization would be used to further the success of the venture.

Much depends upon the action of the First National Exhibitors' Circuit, the corporation holding the contract for Chaplin's exclusive services. Members of the circuit will determine whether it will be a violation of contract to exploit Chaplin in the manner suggested.

Bangs, N. Y.

LEONCE PERRET

Leonce Perret, a French director, who came to this country about a year ago to direct Captain Robert Warwick in a series of film productions, among which were numbered "The Silent Master," "The Mad Lover" and "The Road to Love," is the author, as well as director, of the romantic pro-Ally propaganda picture "Lest We Forget." He is also responsible for one of the most important sensational films in Europe to-day, "La Renaissance du Livre," of which he wrote the scenario and directed its production. He also is author of the fiction story based on this play, which will appear shortly in *La Revue Parisienne*, Paris. M. Perret is now engaged in the production of a pretentious film feature in which the Dolly Sisters are the stars. This film has been written specially for them by M. Perret, and should serve to make them as big a success in pictures as they have proven to be in vaudeville. Both M. Perret and the Dolly Sisters are very enthusiastic over the prospects of this feature, the name and nature of which will be announced in the near future.

New Angles for the Exhibitor

ALBERT TERHUNE TO NOVELIZE CHAPIN'S "SON OF DEMOCRACY"

Fiction Serial To Appear in New York Evening World and Other Publications for Exhibitors' Benefit

Albert Payson Terhune, the newspaper and magazine writer, has commenced a novelization in serial form of "The Son of Democracy," based on the Paramount series of the same name, written, directed and produced by Benjamin Chapin. Mr. Terhune's novelization of Mr. Chapin's series of dramatic film stories of America in the making will present a fiction article of some 30,000 words which will appear from day to day in the *New York Evening World* commencing February 4. This novelization will also be syndicated to other newspapers throughout the country by the New York World Syndicate, which supplies material to a list of thirty-five publications, including the *Boston Post, Philadelphia Inquirer, Pittsburg Press, Buffalo Times, Chicago Journal, Minneapolis Journal, Cleveland News, San Francisco Bulletin, Seattle Post-Intelligencer, Washington Post, Los Angeles Tribune, Salt Lake Telegram, Denver News, New Orleans States, St. Louis Post-Dispatch, Ft. Wayne Journal and Gazette, Mobile Item, Tacoma Tribune, Baltimore News,* and others.

In connection with its publication of this story in serial form, the *New York Evening World* will conduct an extensive exploitation campaign in which thousands of dollars will be spent boosting "The Son of Democracy." One-sheet posters of the film will be used on delivery wagons, news stands, etc., announcing the story by Mr. Terhune, the publication of which will be tied up with the film, thus creating wide advance publicity for the subject.

One of the foremost contributors to newspapers and magazines throughout the country, Albert Payson Terhune is widely popular among the American public. His serial stories have been read throughout the length and breadth of the land, among his stories which have appeared in the *Evening World* and its syndicated papers being "Fifty Failures Who Came Back," "Americans Under Fire," "Famous Children of History," "Stories of Great Novels," "The Story of the Presidents," "Stories of the Operas," "Great Love Stories of History," "World's Greatest Events," etc. His stories in the *Saturday Evening Post* and other national magazines are well remembered. In addition to this, Mr. Terhune has been active in the scenario field, some of his scripts being "Years of the Locust," produced by Famous Players, "Dollars and the Woman" and "Happiness of Three Women."

Besides this publicity, a special advertising campaign has already been started on Paramount's film series by Ben Chapin. This drive is aimed particularly at the man, the woman and the child who are not regular patrons of the motion picture theater. Among the twenty-two magazines in which advertising copy will appear are the *Saturday Evening Post, Literary Digest, The American Boy, The Youth's Companion, The American Club Women, St. Nicholas,* and the best of the magazines that reach school teachers and other educators.

This advertising will be backed by a direct-by-mail campaign to thousands of club women, teachers, librarians, etc., appealing to them to get behind the exhibitor showing "The Son of Democracy" and prove to him that the public does want good pictures and will make them great box-office successes. Rose Tapley, special Paramount traveling representative for this series of films, has already started on a tour of the country to address schools, women's clubs and kindred organizations. On the whole, the general exploitation drive on these pictures is perhaps one of the most pretentious ever created to directly pave the way for the exhibitor.

TELEGRAM MAKES DIRECT APPEAL

Exhibitor in Brunswick, Ga., Defies Western Union and Reaches Prospective Patrons by Wire

"Baby Mine" registered a decided hit recently at the Bijou Theater, Brunswick, Ga.; and enterprising showmanship had something to do with it. Manager H. M. King, Jr., whose penchant for original, unique publicity stunts has time and again enlivened motion picture circles in his city, had intended to send to all Brunswick playgoers telegrams signed, Madge Kennedy, and asking them to come and see her at the Bijou. But a conscientious Western Union official nipped his original plan. Nothing daunted, Mr. King got out his own "telegrams."

Here's the little missive that drew audiences to the Bijou Theater during the engagement of "Baby Mine":

Southeastern Telegram

Brunswick, Jan. 17.

Don't fail to see me at my best today at Bijou in "Baby Mine." Most amusing comedy drama ever arranged for the screen. MADGE KENNEDY.

On the morning before the opening Mr. King assembled forty boys at his theater, and, after instructing them in detail, sent them on their routes. Before nightfall the Bijou manager had 3,000 signed receipts.

Ever on the alert, Mr. King is now paving the way for the engagement of "Thais," starring Mary Garden, by distributing little envelopes containing Mary Garden sachet at his theater and from several of Brunswick's big stores.

EXHIBITORS BID FOR EMPEY FILM

Vitagraph Receives First Run Requests for "Over the Top"

Scores of the leading exhibitors of the country already are bidding for "Over the Top," the big Vitagraph special, in which Sergeant Arthur Guy Empey, soldier, lecturer and author, is to feature. First-run requests are reaching the home office of the company from many important cities of the United States and Canada, New York City theater men being in the lead.

Announcement that Vitagraph had secured Sergeant Empey, best known of all the returned war heroes, to appear in a picture based on his famous book, has created a sensation all over the country and hundreds of newspapers have printed stories carried by the big news agencies, so that the entry of Empey into motion pictures has been heralded far and wide.

As an illustration of the "news value" which the press of the country places on Empey, Walter W. Irwin says that scores of newspapers have written to his organization asking that they be placed on the mailing list for all matter relating to Empey, which means that there will be a continuous fire of publicity for "Over the Top" before and after the picture is released.

IRIS THEATER OPENS IN HOLLYWOOD

Wallace Reid in Initial Attraction in Handsome New House

Wallace Reid in "Nan of Music Mountain," is the opening feature at the Iris Theater in Hollywood, one of the newest and handsomest of suburban houses to be opened for a continuous showing of Paramount and Artcraft pictures exclusively. The New Iris, which is located in the heart of the film colony, is the largest theater in Hollywood, the motion picture suburb of Los Angeles.

Surrounded as the theater is by the homes of prominent photoplayers, producers, writers and others interested in motion picture production, its patrons are made up largely of critical motion picture people. Wallace Reid is extremely popular in his home community of Hollywood. "Nan of Music Mountain" thus furnishes a suitable opening number for the new theater. The companion piece for the opening is Roscoe Arbuckle's "Fatty at Coney Island."

BLACKTON'S IDEA

The recent report that the Government was encouraging the use in motion picture productions of the various artistic and striking posters for recruiting to the army and navy, recalls the fact that it is actually Commodore J. Stuart Blackton, producer for Paramount of "personally conducted" pictures, who originated the idea. He put it into effect in "The Littlest Scout" by the use of Howard Chandler Christy's famous drawing, "Gee! I wish I were a Man."

CHARLES C. PERRY

The Strand Theater, Milwaukee, has been uplifted to the highest standard in the exhibition of motion pictures by its new manager, Charles C. Perry, formerly of Minneapolis, who has spent several thousand dollars on the improvement of the house. The doorways are curtained and the stage is hidden by lattice work. Around the walls are artistic paintings of large dimensions and suspended from the ceiling are double chandeliers of varied colors. The two boxes at each side of the stage now represent a tropical scene. In one a hammock hangs and the light arrangement together with the scenery gives the impression of a scene of great depth. On the other side is a jungle scene also artistically lighted. Above these small settings is lattice work upon which is focussed hidden lights of blending colors. During the intermission while the orchestra is playing the stage is gradually lighted with blending colors. The stage setting is changed each week and is in itself an added attraction. A novelty in the way of curtaining is effected by having a hidden curtain in each wing running on noiseless pulleys and meeting at the center of the stage. The curtain is of canvas and artistically painted. The Strand's force comprises: Manager, Charles C. Perry; publicity, Ann McMurdy; musical director, G. Nastri; organist, Clara Underwood; chief usher, Arthur Edwards; stage manager, Ed. Springer; chief operator, George Fansel.

PHILADELPHIA LIKES "BUD"

"Bud's Recruit," the two-reel juvenile patriotic story, released by General Film, made fine exhibition records in Philadelphia during January as the result of bookings on the Stanley circuit. It played a week at the Stanley Theater, three days at the new Strand Theater, three days at Atlantic City, and went back for a second run at the Arcadia Theater, which lasted one week. Arrangements are being made to book the remaining subjects of the series for extended stays. The demand for the Judge Brown Stories has been so great that additional prints will be needed for the Philadelphia General Film exchange.

MUTUAL LOBBY PHOTOS

Effective with the release of Edna Goodrich in "Who Loved Him Best?" released on February 4, the Mutual is issuing a new style of both 11 x 14's and 22 x 28's hand colored photographs made in the gelatine process and printed on the most expensive stock obtainable. The photos will be distinctive and will be produced in the most attractive style possible.

The Open Market ...State Rights..

MORE CONCERNS ARE ALLIED WITH DIRECT SALES PLAN

Herbert Brenon and Shubert, Hammerstein and Ince to Make Pictures for Direct Distribution to Exhibitors

The Frohman Amusement Company, Herbert Brenon Productions, Lillian Walker Pictures Corporation, Ivan Corporations, Triumph Film Corporation, Harry Rapf Productions and The Shubert, Hammerstein & Ince Productions now constitute the independent producers co-operating with motion picture exhibitors' units throughout the country in the direct sales plan for the furnishing of service direct from producers to exhibitors, eliminating intervening profits and expenses.

The Herbert Brenon Productions and The Shubert, Hammerstein & Ince Companies are the two new companies affiliating in the plan. They were invited by the original five independent producing companies to join and did so at a meeting held recently in the office of the Direct Sales Company in the Longacre Building.

Thomas J. Hamlin, secretary and general manager of the Associated Theaters, Incorporated, with headquarters at Minneapolis, Minn., signed a contract last week for one release per week for 645 members of that organization and announced that with this plan in conjunction with the organization already built by their members and stockholders, he was starting West immediately to extend that organization in the states of Iowa, Missouri, Kansas, Nebraska and Montana, and that these states would book in conjunction with the states which he now represents Minnesota, Wisconsin, North and South Dakota.

Contracts will be closed this week for New York, Pennsylvania, Ohio, Indiana, Michigan, Kentucky, Illinois and most of the South. Exhibitors' organizations in every state are organizing to handle this service, and after the recent meeting, when communications from all parts of the United States were read before representatives of the seven independent producing companies, they were all sanguine and confident that the plan would be a success.

Charles C. Pettijohn and Louis L. Levine, both prominent members of the two National Exhibitors' Associations, prepared and reduced to writing the plan upon which the seven independent producers are proceeding, and are co-operating with the independent producers' committee in the furtherance of the same.

SHIPMAN TRANSACTS BUSINESS AS USUAL

Uses Sick Room for Office and Sells "Shorty Hamilton"

For the past two weeks a M.D. aided and abetted by a nurse, garbed in the regulation costume of the sick room, has been trying to convince Ernest Shipman that a perfectly good case of pneumonia threatened to be his bedfellow.

Like a dutiful patient whose mission in life was not yet completed, Shipman submitted to their prescriptions, rules, and guidance, but the promised pneumonia refused to develop.

Disheartened by this neglect, and encouraged by a rising temperature, Shipman called for his office force, and from a perfectly comfortable bed, closed "Shorty Hamilton" contracts for New York city and state, eastern Pennsylvania, New Jersey, Ohio, Indiana, Michigan, Wisconsin, Minnesota, North and South Dakota and Oklahoma, which together with New England and other territory which has been sold disposes of more than half the states.

"A cinch to sell this franchise, even a child could do it," said Mr. Shipman smilingly. "The only thing that went up was my temperature, the price remains the same."

MILDRED CONSIDINE
Author of First Keeney Picture

"TARZAN" PACKS THEATER

Sensational Picture Starts Second Week at the Broadway

"Tarzan of the Apes," the sensational adventure film, is playing its second week at the Broadway Theater. This unusual story, with its jungle life, its wild animal atmosphere, the great combats between the super-man, Tarzan, and the lions, tigers and cannibals, and its romantic touches, has struck a responsive chord and the Broadway Theater is packed at each performance.

Several new jungle scenes and a number of new adventure scenes, which arrived too late for production this past week, are now in the picture and add to the thrills.

Wednesday night, February 6, has been designated Sporting Writers' night, when the men who conduct the sporting pages of the metropolitan papers will be the guests of the management.

WORKING IN NEW YORK

Wharton Brings Company Here for Production of "Eagle's Eye"

Leopold D. Wharton, supervising director, and George A. Lessey, director for The Whartons, who are producing Chief Flynn's secret service expose of the Imperial German Government's spy system, "The Eagle's Eye," began, last week, the filming in New York City of important incidents in an episode treating of one of Imperial Germany's most desperate plots—the crippling of American shipping by creating a longshoreman's strike. Several days were occupied in this work.

U. S. EXHIBITORS' BOOKING CORP. ESTABLISHED THROUGHOUT WORLD

Organization of Domestic and Foreign Sales Force Now Complete—Centralization Idea in Marketing

With the organization of its domestic and foreign sales forces complete, the U. S. Exhibitors' Booking Corporation has signalized the beginning of its fourth month in the independent field by pushing with renewed vigor the exploitation of its first three releases, the Ince productions "The Zeppelin's Last Raid," "Those Who Pay" and the Sidney Olcott spectacle, "The Belgian."

Organized in October by Frank G. Hall, a prominent exhibitor and state rights operator of New Jersey, the booking concern has made its activities world-wide in a remarkably short time.

Today, by means of an unusual system of distribution founded upon the centralization idea of marketing films, the U. S. organization covers the world market, having direct exchange representation in the United States and Canada and other offices in practically every large city of the globe.

Through this highly efficient service the U. S. is brought into direct communication with exhibitors all over the world. When a production is put upon the domestic market it is released almost simultaneously in other parts of the globe.

Frank G. Hall serves as directing head of the Booking Corporation, executive headquarters of which have been established in the Times Building, embracing the entire twenty-third floor. William L. Russell, a prominent Pittsburgh business man has taken up the duties of treasurer. Lynn S. Card, formerly manager of the Mutual exchange in Newark, New Jersey, and later with Mr. Hall in the management of the Civilization Film Company, one of the largest of the Eastern state rights organizations, has been appointed general sales manager in charge of all divisional representatives.

The names of many prominent film men appear on the roster of the U. S. district representatives. The New York territory is supervised by Mr. Card and working under his direction are Philip Meyer, S. P. Faber and L. Barent, all of whom have been associated with important concerns during the last several years.

The Philadelphia field is covered by Allen May, F. Gilman and B. R. Tolmas, who make their headquarters at 1325 Vine Street, Philadelphia, Pa. J. B. Kelly is the Atlanta representative and following are the other district managers: A. L. Erghett, Boston; Murray Beier, Buffalo; G. W. Wilson and H. E. Haines, Chicago; R. H. Haines, Cincinnati; A. L. Lee and C. L. Hohage, Cleveland; Ned E. Depinet, Dallas; Hugh Rennie, Denver; J. G. Trask, Detroit; B. A. Lucas, Kansas City; Harvey E. Gausman, Los Angeles, and J. E. O'Toole, Minneapolis.

KIRKWOOD HAS STARS IN CAST

Work on Keeney Feature Begins at Biograph Studios

An all-star cast under the direction of James Kirkwood began last week in the Biograph Studios, in East 175th Street, the production of the first photoplay of the Frank A. Keeney Pictures Corporation. The production, "A Romance of the Underworld," features Catherine Calvert, the young and beautiful widow of Paul Armstrong, author of the drama of that name which scored such a success on the legitimate stage and also in "big time" vaudeville, with Miss Calvert as star. The screen version is by Mildred Considine.

Miss Considine made the adaptation for "Ghosts of Yesterday," Norma Talmadge's latest and most successful picture, from Rupert Hughes' play, "Two Women." She has just finished an adaptation of "Common Clay" for the Pathe Company, in which Fannie Ward is to be the star, and an original story and scenario, "All Wrong," for Bryant Washburn, of the same company. Another of her scenarios, "Damnation of Doubt," is to be the first release of the Harry McRae Webster Company.

True to his promise to provide the very best obtainable in the way of talent, Mr. Keeney has engaged as his leading man Eugene O'Brien, who has played opposite Norma Talmadge in many of her pictures. Another notable in the cast is David Powell, who has been leading man for Mary Pickford, Edna Goodrich, and Anne Murdock.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Naulahka" and "Loaded Dice," Pathe; "Tarzan of the Apes," National; "Madame Jealousy" and "A Petticoat Pilot," Paramount; "Dodging a Million," Goldwyn

"THE NAULAHKA"

Six Part Drama Adapted from the novel by Rudyard Kipling, Featuring Antonio Moreno and Doraldina. Produced by Astra Under the Direction of George Fitzmaurice. Scenario by George B. Seitz. Released as a Pathe Play.

The Players—Antonio Moreno, Doraldina, Warner Oland, Helene Chadwick, Mary Alden, J. H. Gilmour and Edna Hunter.

POINTS OF INTEREST

In every way the picture is of such even high merit that it is impossible to determine one feature as better than another.

In bringing Kipling's immortal "The Naulahka" to the screen in a production of the highest artistic type, Pathe is providing an attraction of extraordinary value to the exhibitor. There are few people who have read the book who will not want to see the picture version and it will draw those who have not.

George Fitzmaurice, the director, has brought to bear all the technique of the thoroughly skilled artisan in staging this well-known story of romance and adventure, principally the latter. The picture is surcharged with atmosphere and it breathes the spirit of the East, which Mr. Fitzmaurice seems to have caught from the original and held in the direction. His beautiful sets and the charming exteriors are photographed clearly and the tinting is pleasing to the eye.

We cannot imagine a better choice of an actress than Doraldina to play the role of the Gypsy, the Sultan's favorite, about whose machinations to place her son on the throne revolves the story in which the two Americans, Nick Tarvin and Kate Sherrif, find themselves playing such important parts. She shows herself to be a remarkable performer and her beautiful figure is a valuable asset. In her role she essays a number of native Indian dances, for which she is famous. Antonio Moreno is consistantly pleasing as Tarvin, the young American who comes to India to secure the Naulahka, hoping to give it to the wife of the president of the Three-C Railroad so that she will influence her husband to run the spur of the road through Topaz, Colo., Tarvin's home town.

Helene Chadwick is delightful as the youthful female doctor who journeys to India to supplant the superstitious treatment of patients with modern methods, but fails. Warner Oland gives an excellent performance of the Sultan and Mary Alden, J. H. Gilmour and Edna Hunter hold up the high standing set by the other members of the cast. There are some amusing scenes aided by well-trained extras when Nick and Kate return to Topaz from the sojourn in India without the Naulahka, but find that the railroad has been put through the town anyway. The climax comes in a pretty love scene between the two adventurers, both of whose quests in the East have been unsuccessful, realizing that they are better off in America and have learned the lesson that

"For East is East and West is West,
"And never the twain shall meet."

Exhibitors may be certain that "The Naulahka" will prove a fine box-office attraction. Mention that it is the adaptation of Kipling's novel cannot be made too large, and it would be wise to display the names of the cast, all of whom are well known.

F. T.

"TARZAN OF THE APES"

Ten-Part Drama Adapted from the Novel by Edgar Rice Burroughs. Produced by the National Film Corporation of America. Under the Direction of Scott Sidney and Released on the States Rights Plan.

The Players—Elmo Lincoln, Gordon Griffith, Enid Markey, True Boardman, Kathleen Kirkham, Thomas Jefferson, Bessie Toner, George French, Jack Wilson, and Colin Kenny.

POINTS OF INTEREST

The strangeness of the story. The continuous interest for ten reels. The direction of the jungle scenes, most of which are stirring. Each part is especially well acted.

The picturization of Edgar Rice Burrough's novel, "Tarzan of the Apes," which opened an indefinite engagement at the Broadway Theater Jan. 27, promises to excite great interest among picturegoers. The story is a genuine novelty on the screen. Very few pictures of this length have stuck so consistently to plot. The atmosphere carries the spectator into the action and does not merely leave him on the outside as an onlooker, and although the tale is grotesque in the extreme it has been so comprehensively staged that there is a wierd conviction in it.

The fascination of strange scenes, peoples and animals, contribute in a great measure to the interest already planted firmly in the story of a primeval man, or at least a man reared by apes and endowed with many of their abilities. The narrative of Tarzan's life among these animals fundamentally appears to be unsuited to screen purposes, principally because of the difficulties of keeping it from being absurd; but the producers have overcome all this and the jungle scenes are most realistic and impressive.

Parallel with the story of Tarzan's growth from a baby, through boyhood, to manhood in the jungle, in which he becomes a sort of king of the forest, there is shown a domestic narrative relating the experiences of the branch of the Greystoke family who have usurped the title and property that really belongs to Tarzan, who was born in the African wilds after his parents had been put ashore by the mutinous crew of their yacht.

One of the sailors who knew of their return to England after many years and is the cause of an expedition sent out to find him, which they do, but Tarzan eludes them, after saving them from being massacred by a tribe of natives. The picture closes rather abruptly in a scene where there is a half introduction of a love interest between Tarzan and Jane Porter, who went to Africa with the expedition that discovers the present occupants of the Greystoke estate have no claim and that it belongs to Tarzan. There is a suspicion in this abrupt climax that there is a sequel to follow soon.

The manner in which the two stories are intertwined is commendable and when the time comes to bring them together the work is done smoothly and naturally. In a case of this kind it is no easy matter to keep the continuity straight, but the editor of "Tarzan of the Apes" has performed his work skilfully. Elmo Lincoln meets the difficult requirements of the part of Tarzan the man, and in the period where he appears as a youth the part is well played by Gordon Griffith. Enid Markey, although she comes in late in the picture, contributes a much needed note of charm. Other performers include Bessie Toner, Colin Kenny, True Boardman, Kathleen Kirkham, Thomas Jefferson, George French and Jack Wilson.

"Tarzan of the Apes" should prove an excellent states rights proposition, as it furnishes a theater manager who wishes to give a whole evening's entertainment with one picture, with a feature that will draw because of the advertising value of its being the picturization of a widely read novel and will please because of its entertaining qualities.

F. T.

"MADAME JEALOUSY"

Five-Part Allegory by George V. Hobart. Featuring Pauline Frederick. Scenario by Eve Unsell. Produced by Adolph Zukor under the Direction of Robert Vignola. Released by Paramount.

The Players—Pauline Frederick, Thomas Meighan, Frank Losee, Charles Wellesley, Isabelle O'Madigan, Elsie McCloud, Ina Rourke, Francis Cappelano, Grace Bartom, Edwin Sturgis, Marcia Harris, and J. K. Murray.

POINTS OF INTEREST

The production of an allegorical play by the author of the stage success, "Experience." The appearance of Pauline Frederick in the leading role. The departure from a conventional style of story. The elaborate production and excellent photography.

A departure from the conventional style of photoplay was seen in "Madame Jealousy," in which Pauline Frederick plays the title-role. George V. Hobart, the author of the widely successful "Experience," wrote this allegorical play, and as in his preceding efforts, an interesting and novel production is the result. The allegoric play has seldom been presented on the screen, and there seems little reason why this form of entertainment should not prove successful, as it offers originality of situation and characterization.

"Madame Jealousy" has been given an elaborate production, and Robert Vignola shows himself as a director of artistic merit. There were scenes of natural beauty and others of lavish display that constantly delighted the eye.

As Jealousy, Pauline Frederick is seen in role that offers splendid acting opportunities, and, needless to say, she makes the most of them. She has been surrounded with a company of selected players who do much toward making the picture successful from an acting standpoint. Thomas Meighan gives a natural performancve as a young lover, and Elsie McCloud is a pretty and appealing sweetheart. The parents of the young couple are capably enacted by Frank Losee, Charles Wellesley, Isabelle O'Madigan, and Ina Rourke.

Jealousy, looking through the mirror of Life, sees Charm and Valor happily married and decides to put Mischief at work to mar their contentment. She succeeds, and soon Sorrow, Treachery, and Rumor play their parts and cause trouble for the parents, Finance and Commerce. But soon Happiness is born to Charm and Jealousy and her companions are driven from the hearts of all.

Apart from possessing beautiful Pauline Frederick in the title-role, "Madame Jealousy" should prove successful because of the success of George V. Hobart's allegorical play, "Experience," which still is playing to large houses on tour. Those who have seen "Experience" will flock to "Madame Jealousy."

H. D. R.

POWERFUL SCENE FROM "LOADED DICE"
Pathe Production Starring Frank Keenan

"A PETTICOAT PILOT"

Five-Part Comedy by Joseph E. Lincoln, Featuring Vivian Martin. Produced by Jesse L. Lasky under the Direction of Rollin Sturgeon. Released by Paramount.

The Players.—Vivian Martin, Theodore Roberts, James Neil, Harrison Ford, Helen Gillmore, Bert Hadley John Burton, and Tom Bates.

POINTS OF INTEREST

The charming Vivian Martin in an appealing role. The wholesomeness of the story. Realistic representation of life in New England's famous Cape Cod. The excellence of the direction and photography.

Cape Cod, with its wealth of quaint charm and sea lore, serves as a background for Vivian Martin's latest vehicle, "A Petticoat Pilot." The author, Joseph E. Lincoln, has provided a wholesome story, abounding in New England atmosphere, that is at all times fresh and appealing.

There could have been no better selection for the youthful heroine than Vivian Martin. So winsome and attractive is she and so natural is her performance, that it is always a pleasure to view her work on the screen.

When Mary 'Gusta's father died, his two lifelong friends and partners, Shad Gould and Zoeth Hamilton, adopted her. For several years little Mary 'Gusta is happy in the old frame house and in the old village store which her guardians own. But one day it is decided that she shall become educated, so off she is sent to Boston. There she stays for three years, when she learns of her guardians' losses. So she hurriedly returns home, and through her capable management retrieves the family fortunes.

Now there is but one shadow upon Mary 'Gusta's horizon, and that is the fact that her sweetheart, Crawford Smith, is the son of the village scoundrel who ran off with another man's wife and a goodly share of his partner's money. But finally the young man's worth is proven and after his father's death he is accepted as a husband for Mary 'Gusta.

Gardner Hunting, who prepared the scenario, has done excellent work, and Roland Sturgeon has directed the picture with his usual skill and care. The photography is commendable.

In support of Miss Martin, Theodore Roberts is splendid as Shad Gould and his work is at all times in keeping with the atmosphere of the story. James Neil as the other partner acted well as Zoeth Hamilton. Harrison Ford showed a pleasing personality and acted with manliness as the young lover.

Exhibitors should find little trouble in drawing large houses, as "A Petticoat Pilot" contains much that is charming and is at all times entertaining. Vivian Martin in a popular role is an added feature that exhibitors should realize.

H. D. R.

"LOADED DICE"

Five-Part Drama Adapted from the Novel by Ellery H. Clark, Starring Frank Keenan. Produced by Pathe Under the Direction of Herbert Blache and Released Feb. 10 as a Pathe Play.

The Players.—Frank Keenan, Florence Billings, Guy Coombs and Madeline Marshall.

POINTS OF INTEREST

A particularly able characterization by Frank Keenan of a role that is difficult to get across without the aid of the spoken word. Excellent support given the star. A thoroughly interesting story.

Frank Keenan's introduction on the Pathe program, which also marks his return to the screen after quite a lapse, is in a feature that is above the average. In the first place the story of "Loaded Dice," adapted from the novel by Ellery H. Clark, is significantly interesting, principally because there is thought behind the theme, which is outlined in terms of rapid action, and it also gives Mr. Keenan the opportunity to play the sort of role for which his talents may be used to best advantage. With the fine support that is given him by the other players and the carefully prepared production the result is a five-reel picture of unquestionable merit.

The main figure in the story is a man, who in shaping his life adheres unswervingly to the fifty-fifty chance, as he says, that there is no God, and to whom everything on earth is a gamble, and life, death and immortality merely the biggest gambles of all. Finally in his game with destiny he stakes everything on the theory that God is a superstition.

Such a man is Richard Gordon, a promotor with nothing to promote but his own interests, living by his wits. While the front he presents to the world is veneered with a mask of goodness, underneath is the cheat, for this man plays with loaded dice, because he says to win he must do so. The particular scheme on which he is working is an attempt to secure $100,000 to enable him to join in parnership with some food profiteers. He attempts blackmail, his victim being a wealthy young man, who finds out that he has been fooled and when he comes for retribution Gordon kills him, and he is able to keep the crime a secret.

Again a human being gets in his way—a young woman—and the only person who knows of the murder. He also kills her, but this time he is seen by a man from across an air shaft. At the height of his career, when he is elected governor of the state and has accumulated great wealth from his profiteering, this man comes to tell him that he will inform the authorities of the second murder if he is not bought off. Later Gordon is shot in a fracas by this man, and he is spirited home to die in his own bed. While the last spark of life in him is flickering out, he becomes convinced of his great mistake and that he has lost his gamble with destiny, realizing that there is retribution and a God.

Mr. Keenan makes the role of Gordon stand out with cameo-like clearness. The cold, cynical, powerful man whose energies are bent the wrong way is a character that is difficult to impart without resorting to the use of many explanatory subtitles. Florence Billings, in the role of Gordon's constant companion, whom he promises to marry but never does and whom he uses as his tool in many crooked deals, is especially beautiful and she acts with skill. Madeline Marshall and Guy Coombs do fine work. An easy going scenario has been made by Gilson Willets and the direction of Herbert Blache is thoroughly adequate.

"Loaded Dice" will be a success anywhere. Frank Keenan's name should be featured in the advertising, of course, and

the fact that the story is adapted from a well known novel should also be mentioned. F. T.

"'FLARE-UP' SAL"

Five-Part Drama by J. G. Hawks. Produced by Paramount under the Direction of Roy William Neill. Starring Dorothy Dalton.

The Players.—Dorothy Dalton, Thurston Hall, William Conklin, J. P. Lockney, Milton Ross.

POINTS OF INTEREST

A melodrama of Western life in the days of '49. Personality of the star. A first-class production, with a story which is interesting if, at times, somewhat improbable.

"'Flare-up' Sal" is chiefly interesting for the picture it presents of the West in the early days of '49. It is unmistakably the West of Bret Harte, romantic, colorful and unreal, but fascinating in a bizarre and picturesque respect, never convincing but always pleasing. For with things, as with people, we do not mind the inconsistencies of those we like.

The story is of Sal, a waif of the plains, who earns the sobriquet of "Flare-Up" in the Loola Bird dance hall, where she becomes a dancer and defender of her virtue, after deserting her foster-father, who goes "broke" at the gaming table. "Dandy Dave" Hammond becomes enamored of Sal, but is restrained from any visible demonstration of his emotion by her cyclonic temperament. Meanwhile the stage coach is held up by the Red Rider, so-called, who apparently has no other purpose than to make prisoner a preacher journeying to the mining camp. The Red Rider carries the man of God off to his mountain cabin, and donning his clerical garb, goes in his stead to the camp.

His arrival is the occasion of much hilarity from all, particularly Sal, whom the Rider has heard about and come to see. He holds services in the church, where it appears he is destined to become a fixture, until "Dandy Dave" takes a dislike to him, and attempts to give him the "bum's rush." The Rider, however, is there with the rough-stuff, it being his profession, and he proves to be one too many for the man of cards. The climax occurs within the dance hall when the Red Rider shoots out the lights and escapes with Sal, who meanwhile has come to regard him in a personal way.

Dorothy Dalton's portrayal of Sal was up to her usual standard of excellence and was particularly fine in her love scenes. Thurston Hall was physically well adapted to the part of the Red Rider and was quite convincing. J. P. Lockney presented an amusing character study of "Tin Cup" Casey. D. A. B.

"LEST WE FORGET"

Seven-Part Drama Written by Leonce Perret, Featuring Rita Jolivet. Produced by Metro Under the Direction of Leonce Perret.

The Players.—Rita Jolivet, Hamilton Revelle, H. Rogers Lytton, Kate Blancke, Emil Roe, Clifford Saum, Henry Smith and Gaby Perrier.

POINTS OF INTEREST

The distinct appeal to patriotism. The artistically and carefully detailed excellent direction, the principal features of which include the destruction of a Belgian town and the sinking of the Lusitania. Fine acting, and especially the performance of L. Rogers Lytton.

In reviewing "Lest We Forget," an impressive seven-part picture produced by Metro with Rita Jolivet, a survivor of the Lusitania disaster, in the leading role, which began an indefinite engagement at the Lyric Theater, Jan. 27, we are torn between two convictions. There should be nothing but commendation for the worth of the production from the patriotic angle, in that it clearly reminds the spectators of a great many of the reasons why we entered the war and should be an inspiration to each and every onlooker to do something to help; but the manner in which the picture has been assembled comes very near to minimizing the significance of all it stands for, which is best defined by its own title of "Lest We Forget," a thing that can not be reiterated too often. Practically the whole story is told by flash-backs.

The picture embraces an elaborate and expensive production and in every detail of staging there is a constant evidence of realism. Among the most effective scenes are the destruction of the Belgian town of Roses-sur-Meuse, portrayed vividly with a comprehensive attention to detail, and the sinking of the Lusitania, which is well done.

Miss Jolivet has the role of a French opera singer who is caught in the German invasion of Belgium. Her fiance, an American, enlists in the French army to avenge her, a mistaken report of her death having been circulated. Finally escaping and coming to America to sing at the Metropolitan, she decides to return to France on the expiration of her contract. She sails on the ill-fated Lusitania, the sinking of which is thoroughly pictured, and her escape from almost certain death makes it possible for her to join her fiance, whom she finds injured in a base hospital in France, and there is a happy reunion.

Miss Jolivet gives a skilful performance of the young Frenchwoman whose hectic experiences provide a wide variance of emotions to be portrayed by the actress, and it can be said that she fulfills all her obligations. L. Rogers Lytton gives an almost perfect interpretation of Baron Van Bergen, a German secret agent, and Hamilton Revelle is pleasing as the young hero.

Exhibitors will find that the patriotic appeal of "Lest We Forget" will go a long way towards making it a success, but they should keep it in mind that the picture is harrowing in the extreme and that the continuity is poor. F. T.

"THE OTHER MAN"

Five-Part Drama by Rex Taylor, Featuring Harry Morey, Grace Darmond, and Florence Deshon. Produced by Vitagraph under the Direction of Paul Scardon.

The Players.—Harry Morey, Grace Darmond, Florence Deshon, Frank Norcross, Jessie Stevens, Stanley Walpole, and Mrs. Chapin.

POINTS OF INTEREST

The creditable performances of the three featured players. A story of a man's regeneration that holds the interest. A well produced and popular type of photoplay.

"The Other Man" tells the story of a man's downfall and subsequent regeneration in a wholly enjoyable and interesting way. It is true that the long arm of coincidence was stretched somewhat—but what of that? For the plot was so skillfully unfolded, and so capably were the roles enacted that these stretches of imagination were lost sight of in the generally pleasing production.

Three featured players were seen in leading roles. The ever-popular Harry Morey acted with distinction the part of John Stedman, alias Martin West. And through his excellent interpretation of the character we realized the changes created in a nature capable of reaching both the heights and depths. To Grace Darmond was entrusted the role of the girl who played such a vital part in bringing him back to the higher planes of life. While Florence Deshon was a "splendid selection for the woman who caused his downfall. This is Miss Deshon's first appearance as a Vitagraph star, and her clever work in "The Other Man" gives promise of making her a popular luminary.

Called out of town on a case of importance, Dr. Stedman leaves his wife Lucia alone and discontented. But she seeks consolation at the hands of another, and he learns of her infidelity. He sinks to the lowest walks of life, only to be helped to the heights by Dorothy Harmon, an heiress who is living in disguise in the slums.

But Dorothy and Stedman—who is known as Martin West—become separated for several months, and when they meet again on terms of social equality they fail to recognize in each other the helpful friends of the slums, but finally they learn the truth and seek eternal happiness together.

In addition to the clever performances of the stars, Jessie Stevens was a kindly old Irish landlady. Her natural acting is seen to special advantage in this part. Frank Norcross was amusing as the Political Boss, while Aunt Isabel was well played by Mrs. Chapin. The direction in the main was excellent. The locations were carefully chosen.

"The Other Man" should appeal to audiences who desire strong stories, well developed and finely acted. H. D. R.

SCENE FROM "THE OTHER MAN"
Vitagraph Picture with Harry Morey and Florence Deshon

"VENGEANCE AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

Episode 8—"The Mountain of Devastation"

The players.—William Duncan, Carol Holloway, George Holt, Tex Allen, Vincente Howard, Fred Burns, S. E. Jennings and Pat Rooney.

POINTS OF INTEREST

The fall from a cable stretched across an abyss. The rescue from wolves. The huge rock dynamited by the outlaws and other thrilling incidents.

In the eighth episode, "The Mountain of Devastation," we find much that is thrilling and the interest in the outcome of the episode is finely held. We see Blake rescued from the wolves' gnawing at his body and carried to a nearby doctor. We see Bessie escape from the outlaws by jumping to a tall tree and slipping down to her husband below. Next Black Jack and his gang dynamite a rock above Blake and Bessie, but the pair miraculously escape and, finding a cable that will carry them to the other side of the mountain, they start swinging across the perilous gap in the mountain when Black Jack sees them and cuts the cable. The pair are then plunged into the rapids below. H. D. R.

"THE MARIONETTES"

Five-Part Comedy by Pierre Wolff, Featuring Clara Kimball Young. Produced under the Direction of Emilie Chautard. Released by Select Pictures.

The Players.—Clara Kimball Young, Mrs. Ethel Winthrop, Florence Atkinson, Nigel Barrie, Corliss Giles, Edward Kimball, and Alec Francis.

POINTS OF INTEREST

A production in which Miss Young is given an opportunity to display her versatility as an actress. A picturization of a play of Parisian life. A novel puppet show. An artistic production and expert direction.

"The Marionettes" offers an opportunity for subtle characterization quite as much as a problem drama, and Miss Young grasps the occasion with the same facility she has shown in such emotional roles as "Magda." As the youthful Fernande de Monclars, she acted with feeling and restraint and showed a fine regard for the loving, sensitive and wholly unsophisticated convent-bred girl. In later scenes in which she had developed the manners and habits of a Parisienne butterfly she displayed her remarkable versatility and gave a convincing performance.

The screen presentation follows closely along the lines of the stage production, and though its plot is rather fragile and built along conventional lines, it possesses one really novel feature in its display of the puppet show—"the Marionettes." The verses used in these scenes were written in a fresh and amusing style by Anita Loos.

The picture has been artistically produced, and Emilie Chautard, who directed the film, should be congratulated upon showing such good taste in his selection of locations and settings.

The story concerns the disillusionment of Fernande upon learning that Roger de Monclars married her to satisfy his mother's wishes rather than the dictates of his heart. To win his affections she adopts the manners and styles of his set and becomes a favorite in fashionable Parisian society. This method, of course, proves successful and the repentant and now adoring Roger is ready to put aside his former pleasures and settle down as a devoted husband.

Nigel Barrie, who played Roger, acted with his usual understanding and ease of manner. Edward Kimball was well cast as the old uncle, and Mrs. Winthrop was a courtly Marquise.

The fact that "The Marionettes" is the picturization of a play in which Nazimova appeared several years ago, should be appreciated by exhibitors. The name of Clara Kimball Young alone, however, is sufficient guarantee for crowded houses. H. D. R.

"DODGING A MILLION"

Five-Part Comedy by Edgar Selwyn and A. M. Kennedy. Featuring Mabel Normand. Produced by Goldwyn Under the Direction of George Loane Tucker.

The Players.—Mabel Normand, Tom Moore.

POINTS OF INTEREST

Mabel Normand's debut as a Goldwyn star. The absence of slapstick methods and her ability as a comedienne. A splendidly produced and novel mystery play that contains many bright moments and amusing situations.

After a long absence from the screen, Mabel Normand returned with honors in Goldwyn's "Dodging a Million." The picture contains much that is amusing and abounds in mystery, thrills and excellent comedy. As a vehicle for Miss Normand's debut as a comedienne devoid of the old slapstick methods, the picture serves its purpose admirably. Indeed the legion of her followers will be gratified to see the many opportunities offered her as the young heiress in the Goldwyn production.

The picture has been staged with the usual good taste found in Goldwyn offerings and Mr. Tucker, who directed the film has done excellent work in bringing out the comic situations. There was a clever and amusing little play that figured in the story and here the staging was most artistic and effective. Edgar Selwyn and A. M. Kennedy are the authors and are also responsible for the bright sub-titles.

Miss Normand's role is that of a beautiful young heiress who receives advice from her Aunt Bettina—who had left her the fortune—in a thoroughly mystifying way. Where she least expects it, letters of caution are found a guardian of bewildering ability and mystery is sent in the person of a suave and courtly Spaniard. This signor almost causes her to lose the devotion of her American sweetheart, who becomes jealous of the ever-present guardian, and leaves for the West. But the signor gracefully makes explanations and all is well again when the lovers find that Aunt Bettina had merely wished to test their love and patience.

Miss Normand presented a stunning picture as the wealthy girl and had numerous opportunities to wear beautiful clothes. Tom Moore was a likable young lover, J. Herbert Frank was the signor and acted with the air necessary to maintain the mysterious nature of the character. Smaller parts were well taken by the remaining players.

Both because of the popularity of Mabel Normand and because of the excellence of the film in which she is appearing, "Dodging a Million" should prove a feature of immense drawing power. H. D. R.

"BROKEN TIES"

Five-Part Drama by Woodbridge Clapp, Featuring June Elvidge, Montagu Love, and Arthur Ashley. Produced by World Film Under the Direction of Arthur Ashley.

The Players.—Montague Love, June Elvidge, Arthur Ashley, Pinna Nesbit, Kate Lester, Alec B. Francis, Arthur Matthews, and Frances Miller.

POINTS OF INTEREST

A story that contains action and suspense. Three popular stars in leading roles. Good direction and photography.

A problem that has long been the subject of debate is set before us in "Broken Ties." Is it wrong to allow personal interests to surmount business interests? This is the question asked and answered in World Film's latest production.

A prominent lawyer believes it his duty towards his profession to lay bare the evidences of guilt in his own family in order to save his client from an unjust sentence. For had he not found his wife's jewelry in a roadhouse where he had positive proof that she had visited with the convicted man on the night of the murder? And were there not blood stains on his mother's coat which showed that she had in some way participated in the affair? There was also the word of a convicted thief that his mother was seen bending over the lifeless body of the murdered man. There were these facts—and others.

So John Heming put his love for his wife and mother aside and defended his client, Arnold Curtis, to the utmost of his ability. Just as he was about to disclose the facts in the case, Corinne La Ford—the real murderer—confessed that she, because of her love for Arnold, had killed his uncle, who had opposed her marriage to Arnold because of the taint of negro blood in her veins.

This was a strong climax to a series of stirring incidents that had held the attention from the opening scenes. In its manner of production the most was made of the plot and the action did not drag.

Montagu Love was well cast as the lawyer, John Heming, and acted with dignity and restrained emotion in the big moments offered him. June Elvidge was both beautiful and capable as his wife, who was finally forgiven for her weaknesses. Arthur Ashley played Arnold with his usual naturalness and understanding. Pinna Nesbit was well cast as Corinne, the girl who was the victim of her father's unfortunate marriage. The direction was good.

In "Broken Ties," exhibitors should lay stress on the unusual nature of the story and should also advertise the three popular stars appearing in leading roles. H. D. R.

"A MOTHER'S SIN"

Five-Part Drama by Hilda Sharpe, Featuring Earle Williams. Produced by Vitagraph under the Direction of Tom Mills.

The Players.—Earle Williams, Miriam Miles, Ernest Maupain, Denton Vane, Fred Peters, Charles Horton, Louise Du Pre, and Eleanor Lawson.

POINTS OF INTEREST

Earle Williams in a characteristically strong part. An interesting story in which there is a strong element of suspense. The various scenes of a magnificent estate.

The spirit of revenge, untempered with mercy, ran its bitter way through the greater part of Vitagraph's latest production, featuring Earle Williams. And then, in order to prove the truth of the old, old saying, that "good triumphs after all," we had the unfortunate victim of hatred receive his

(Continued on page)

UNANIMOUSLY ACCLAIMED THE BOX OFFICE EVENT OF THE YEAR
WID'S
"As a drama for big business, this feature is the candy."
DRAMATIC MIRROR
"'The Grain of Dust' will be a rock of success for any exhibitor."
MOVING PICTURE WORLD
"Strong enough in human appeal to make it exceedingly popular with all audiences."
MOTION PICTURE NEWS
"Something weirdly fascinating about it that constantly keeps the attention."
The GRAIN of DUST
By David Graham Phillips
NEW YORK REVIEW
"A production which bears the stamp of artistic merit in every detail."
EXHIBITORS' HERALD
"A thrilling page from life that holds one spellbound."
MORNING TELEGRAPH
"Preserves an astonishing amount of the spirit of the novel's gifted author."
featuring
LILLIAN WALKER
by arrangement with LESTER PARK
EDITH DAY, RAMSEY WALLACE, CORENNE WIZELL
TERRITORIES NOW SELLING
FOREIGN RIGHTS SOLD TO ROBERTSON-COLE COMPANY
CREST PICTURES

reward in a happy ending. And this is as it should be.

There was a strong element of suspense running through the story of "A Mother's Sin"—even though we didn't doubt for a minute that certain wrongs would be righted. And suspense in a film of this type is a mighty strong asset.

The characteristic poise and nonchalant manner of Earle Williams lent just the necessary air to a film in which persons of breeding were the leading characters. Mr. Williams was, in fact, an ideal choice for the part he was called upon to play.

Because of his mother's faithlessness, Patrick Yardley has never received affectionate regard from his father, who desires thus to achieve revenge—for Patrick is the picture of his dead mother. So one day Patrick learns that his father has disinherited him in favor of a nephew, Vincent, who had managed to ingratiate himself with old Mr. Yardley. And so Patrick leaves England without word of explanation, even to Celia, the girl he loves.

Meanwhile Yardley, senior, learns of Vincent's betrayal of a young girl, which had been falsely blamed on Patrick. In a fit of remorse he makes a new will, leaving his entire fortune to Patrick—and nothing to Vincent. He hides the will in an old book but dies before he can explain to the lawyer. Thus the old will is read and Vincent becomes heir.

Later, however, the will is brought to light. Patrick receives his inheritance, rejoicing in his father's forgiveness. He then makes explanations to Celia, thereby saving her from a loveless marriage with Vincent, who later is killed in a brawl. Thus Patrick and Celia are free to marry.

In addition to the splendid acting of Earle Williams, Vitagraph has provided a strong cast. Miriam Miles is seen to advantage as Celia, while Ernest Maupain gave an excellent performance as Yardley, Sr. The part of Vincent was well acted by Denton Vane. The direction was adequate. The beautiful estate supplied a realistic background for the story.

Exhibitors should widely advertise Earle Williams' name, as it possesses great drawing power. "A Mother's Sin" should prove a profitable investment. H. D. R.

"THE HOPPER"

Five-Part Drama by Meredith Nicholson. Produced by Triangle, Under the Direction of Thomas N. Heffron.

The Players.—Thomas Kurihara, George Hernandez, Walt Whitman, Irene Hunt, Eugene Carey, Peaches Jackson, William V. Mong, Lillian West and Louis Durham.

POINTS OF INTEREST

A story of regeneration which has an excellent beginning. Good comedy acting by an able cast.

Many years before modern civilization took account of its criminals, an old potter was condemned to death for theft, but so beautiful was his handiwork, that his sentence was stayed until a vase he was designing was completed. This vase, it seems, had the mysterious power to cause its possessor to steal. So, in "The Hopper" we saw the workings of destiny in connection with its present ownership. Here was the foundation for Triangle's latest production and in the beginning we were wholly charmed with the opening scenes of a plot that promised much, but which, alas, developed but little in imaginative quality.

The story branches out into the quarrels between two art connoisseurs over the ownership of the vase. Their children are for a time separated, but later marry and are happy in their possession of a son. They endeavor to bring their parents together and the services of reformed thieves are sought to steal the cause of their enmity—the vase. This is finally accomplished and the picture ends happily for all concerned.

George Hernandez gave an excellent comedy performance as the boy's father, and Walt Whitman acted the girl's father in an amusing manner. The young sweethearts were capitally played by Irene Hunt and Eugene Carey. The reformed crooks were taken by William V. Mong as "the hopper," Lillian West as Mary, and Louis Durham as Hampy.

"The Hopper" should appeal to exhibitors who cater to audiences who are not too discriminating. H. D. R.

"LIMOUSINE LIFE"

Five-Part Comedy by Ida M. Evans. Featuring Olive Thomas. Produced by Triangle Under the Direction of Jack Dillon.

The Players.—Olive Thomas, Lee Phelps, Joe Bennett, Lillian West, Virginia Foltz, Lottie Du Vaulle, Harry Rittenberry, Alberta Lee, Jules Friquet, and Lillian Langdon.

POINTS OF INTEREST

Olive Thomas as an unsophisticated country lass, who shows the inhabitants of a big city the way to love and fortune. A capable company in support, and an adequate production.

"Limousine Life" teaches the hardened picturegoer a moral. We see an innocent country girl endowed with nature's most precious gifts—great beauty and a quick wit—defeat a city man at his own game. How? By remaining true to country standards while accepting all the city has to offer.

Here was an idea that—had it been worked out along original lines—would have proved immensely amusing. But somehow, the satire was lost and we saw a picture of only ordinary merit.

Perhaps Olive Thomas failed to realize the possibilities of the role, or perhaps the scenario was modeled in conventional style, but at any rate, "Limousine Life" failed to take advantage of the situations that the original story must have offered.

Minnie Wills comes to Chicago armed with advice from the shrewd mind of Jed—her country sweetheart. Now Jed knew men, evidently, and by following his cautions, Minnie managed to ensnare a millionaire. This millionaire finally offered marriage, which Minnie promptly accepted. Later, he offered to "buy her off." This, too, Minnie accepted, so with much experience and a goodly share of the world's goods, Minnie returned home to Jed. And they lived in luxury and happiness ever after.

Olive Thomas was a beautiful Minnie, but she showed little imagination in her development of the character. Lee Phelps was well suited to the part of the millionaire, and Joe Bennett was an excellent Jed.

"Limousine Life" will please audiences who desire film entertainment of a light character. H. D. R.

"THE DIVINE SACRIFICE"

Five-Part Drama by Alma Speer Benzing. Featuring Kitty Gordon. Produced by World Under the Direction of George Archainbaud.

The Players.—Kitty Gordon, Celene Johnson, Jean Angelo, Frank Goldsmith, Charles Dungan, Mildred Beckwith, Vera Beresford, Ethel Burner and Harry Frazer.

POINTS OF INTEREST

A story of the sacrifices made by a neglected wife. Kitty Gordon in a role which affords fine opportunities for emotional acting. The beautiful locations selected by the director.

Having been neglected for years by her husband, Madeline Spencer forms a deep attachment for Dr. Carewe, who is unhappy because of his wife's refusal to bear children. So when news comes of the death of Madeline's husband, and the supposed death of Helen, Dr. Carewe's wife, the two marry. Months later, however, Helen returns repented, but Carewe tells her of his marriage to Madeline and asks her for a divorce. This Helen refuses to grant and Madeline and Carewe are forced to move to a quiet place in the mountains where they can find contentment. When a daughter is born they at last are supremely happy.

Eighteen years pass in peace and quiet and then Madeline is forced to make another sacrifice, for June, their daughter, desires to marry Robert Spencer. In order to give her the name of Carewe, legitimately, Madeline goes to Helen and asks her to publicly announce June as her own child. This Helen finally consents to, and Madeline is then alone in her love for the Doctor, with her dearest treasure now another's.

Here can be found little that is new in the way of film entertainment, but as this type of domestic drama has long been popular "The Divine Sacrifice," too, is certain to meet with the same wide approval that has greeted its predecessors. And what it lacked in originality of theme, it made up in action, for at least three stirring dramas could have been fashioned from the material supplied for its entire plot.

In directing the picture, George Archainbaud has displayed his usual care and has chosen locations of great beauty for the mountain scenes.

On the musical comedy stage little account was taken of Kitty Gordon's histrionic ability, so it is with surprise and pleasure that her many admirers can witness her success in skillfully portraying roles of depth and feeling. In "The Divine Sacrifice" she is seen to advantage and at all times presents a charming appearance. In support, Celene Johnson as Helen, Jean Angelo as Dr. Carewe, and Harry Fraser as Robert, were well suited to their parts. An additional interest was found in Miss Gordon's daughter, Vera Beresford's appearance as June.

"The Divine Sacrifice" should prove popular with houses where pictures of a more or less lurid type are featured. Exhibitors should realize the value of Kitty Gordon's name and should advertise her extensively. H. D. R.

GOLDWYN'S SCENARIO STAFF

Recent acquisitions to Goldwyn's scenario staff are Rosalie Ashton and Beatrice Morse, both well known in the magazine field before undertaking motion picture work. With Lasky and at Fox Western studio they collaborated on continuity and contributed original stories. Mabel Strouse, for a long time a standby in the scenario bureau of World Film, also has cast her lot with Goldwyn, where her keen sense of picture values is making her a valued member of the staff at the Fort Lee studios.

In Enid Bennett's newest Paramount picture "Naughty! Naughty!" produced by Thomas H. Ince, important roles are played by Miss Bennett's sister, Marjorie, and by Gloria Hope, the clever young actress who achieved such success in the leading part of "Free and Equal."

OFFICIALS APPLAUD "EAGLE'S EYE" SERIAL

First Three Episodes Are Given Showing in Washington

Saturday, Jan. 26, the first three episodes of the Whartons' new serial photo-drama, "The Eagle's Eye," for which Chief Flynn is standing sponsor, were run before the Committee on Public Information in Washington and were passed. The episodes were shown exactly as they were run recently at the Strand Theater.

The reels were taken to Washington by Earle J. Hudson and Courtney Ryley Cooper, representing the Wharton Releasing Corporation. While the films were in the hands of the Committee on Public Information, they arranged to present the episodes before the National Press Club.

They met with many difficulties in securing a projecting machine and operator, which held up the run of the picture till after eleven o'clock. Nearly two hundred were in the audience. The impersonations of Count von Bernstorff, Captain Karl Boy-Ed, Captain Franz von Papen and Dr. Albert, attracted especial attention and caused much comment. Each of these Imperial German officials was well known to nearly everyone present. The members of the Press Club became so interested in the picture that a request was made that future episodes be run for their entertainment when shown to the Committee on Public Information.

FINE CAST FOR ARTCRAFT FILM

"The Whispering Chorus" Has Benefit of Excellent Playing and Direction

In "The Whispering Chorus," a new Artcraft picture, being specially produced under Cecil B. DeMille's direction and for which the scenario was written by Miss MacPherson from Perley Poore Sheehan's novel, which will run simultaneously in *All Story Weekly* with the release of the film, Raymond Hatton in the role of John Trimble will reach, it is believed, the highest point thus far in his career.

In the cast appear others who do notable work as well—Elliott Dexter, Kathlyn Williams, Tully Marshall, Edythe Chapman, John Burton, Guy Oliver, James Neill, W. H. Brown, Noah Beery, Gustav Seyffertitz, Walter Lynch, Edna Mae Cooper, etc. Cecil B. DeMille has neglected no change to bring out in the story his theories of what constitutes true greatness in motion picture art. With his indefatigable zeal, his insistence upon correctness down to the minutest detail, he has left nothing undone in "The Whispering Chorus" that would result in its perfection. He is cutting and assembling every foot of the film and superintending every bit of action.

MANAGER CALLED

Calvert of Minneapolis Goes to Fort Leavenworth

Lowell V. Calvert, manager of the New Garrick Theater, Minneapolis, Minn., left last week for Fort Leavenworth, Kan., to enter the training camp as a member of the United States reserve signal corps. Mr. Calvert received a wire from Washington to report there and expects after he reaches Fort Leavenworth to receive a commission as second lieutenant.

Mr. Calvert has been manager of the New Garrick for three years this month, and during that time has introduced many novel features. He has made the music and stage sets a special feature of the New Garrick programs and has recently introduced a bi-weekly program magazine for the convenience of his patrons. His successor as manager of the theater has not yet been named.

CAMERAMAN JOINS COLORS

Harry Thorpe of the Douglas Fairbanks photographic staff, while in the midst of filming "Headin' South," the new Artcraft picture, received a notification from Washington, commissioning him to report immediately to the Aerial School of Photography, San Antonio, Tex.

This leaves the photographing of "Headin' South" entirely in the hands of Chief Cameraman Hugh McClung, who is training three new students, Glenn McWilliams, Len Powers and Connie De Roo, to turn extra cameras on the scenes in which Fairbanks does a difficult stunt or when a great number of "extras" are employed.

ENDERT WITH PARAMOUNT

George P. Endert, formerly local manager for Pathe, has joined the office force of the Paramount-Artcraft Seattle, Wash., exchange as sales manager. He will have charge of all the territory west of the Cascade Mountains in addition to supervising the entire sales force for the territory. Mr. Endert is one of the best known film men on the coast and has been in the business since it was first established in the Northwest. Another addition to the Seattle office is H. W. West in the capacity of booker. Mr. West was also formerly with Pathe.

MORAL LESSON IN "THE GUILTY MAN"

Screen Version of Stage Play Will Be Released by Paramount

A strong moral lesson is presented in "The Guilty Man," the special feature which is soon to be released by Paramount, adapted from the play by Ruth Helen Davis and Charles Klein. The stage version was taken from the story by Francois Coppee.

The climax of a sensational murder trial is reached when the prosecuting attorney declares that the beautiful young girl who has killed her stepfather in protecting her mother from his brutality is innocent. It develops that the prosecutor betrayed the mother of the girl and deserted her, and that she is in fact his daughter. Overcome with remorse, he maintains that had he followed an honorable course the crime would not have been committed, and that he, therefore, is "the guilty man."

The locale is in France, and especial attention has been paid to the settings. Some of the interiors have been copied from well-known cafes in the Latin Quarter of Paris, while the outdoor scenes are faithful reproductions of rural life in sunny Southern France.

The production was directed by Irvin V. Willat, under the supervision of Thomas H. Ince. It is a human story of struggle and sacrifice, offering a number of important roles which are filled by Vivian Reed, William Garwood, J. P. Lockney, Charles French and Hayward Mack.

O. HENRY ANNIVERSARY

General Film Production of Short Story Classics Nears Year Mark

A new record is being established for the Broadway Star Feature O. Henry stories, according to General Film Company in announcing the approach of the first anniversary of their productions. Stories now completed or underway at the Brooklyn and Los Angeles studios will increase the total number of O. Henry Pictures released to fifty, or about one-fifth of the number of short stories written by the great humorist during his eight years' stay in New York City. Inasmuch as present production plans call for many more of these screen stories, this record of production of one author's works in picture form is not likely to be overtaken. The O. Henry books have proved a real treasure house of admirable screen plots.

The filming of the O. Henry classics was begun last March. The first anniversary will be observed by the release of several of the richest and best known stories in which such O. Henry stars as Patsy Deforrest and Adele de Garde will be featured. During the twelve month period, which will close soon, seven of the O. Henry stories have been released in four-reel form and the others as two-reel subjects.

These subjects have set a new standard for clean, wholesome and entertaining pictures, according to most critics. Their great popularity with exhibitors and fans alike is indicated by the fact that many of the stories released in picture form eleven months ago are even more popular to-day than they were at first.

BIRD LIFE IN FILM

No doubt Theodore Roosevelt, were he not so thoroughly occupied just now in telling our present Chief Executive and others of the Government how to run the war, would be busy affixing the title "Nature Faker" to Royal Dixon, a naturalist who claims some startling discoveries in bird life and whose activities form a most interesting subject in the 105th release of the Paramount-Bray Pictograph, "The Magazine of the Screen."

Mr. Dixon has spent a lifetime in the study of his feathered friends and maintains an aviary high up in one of the towering apartment buildings in New York city, where his birds, given the run of his little home, build their nests, lay their eggs, raise their young and carry on all the other activities of bird-land quite as they would in their native forests.

This lover of bird life knows their inmost secrets. He has found that they have a language thoroughly understandable among themselves; that certain kinds of birds maintain a moral code more rigid and exacting than that set up by human society; that monogamy is held to strictly and the deepest devotion exists between the mates. So much is this true that without exception on the death of one the other invariably droops and survives but a short time. In fact, on the day that the picture was made one of his little troop, whose mate died a week or so ago, died of a broken heart. There are many little incidents which lend a unique interest to that picture, making it exceptionally attractive.

"A PAIR OF SIXES"

Work on George K. Spoor's "A Pair of Sixes" is running merrily along. Taylor Holmes, supported by several members of the original stage company of Edward Peple's comedy, worked right up to the minute Uncle Sam would permit him before the five-day close down due to coal conditions. Particular attention has been given to the designing of the interior settings, as the picture is largely an interior one.

FOR THE FREEDOM OF THE WORLD

Ira M. Lowry's Nationally Successful Patriotic Spectacle

by Capt. Edwin Bower Hesser

This picture is a big, sensational, gripping "thriller." It has a rushing, wonderful melodrama and a big love story. It is the greatest production made thus far about the World War. It sends thrills along the spine. It appeals to everyone's love of and loyalty to their country. It shows mothers, fathers, sisters, sweethearts how their missing ones battle for the glory of the nation. To date all of the thousand and more exhibitors who have played this in their houses have made a profit and in most cases it has broken every existing house record for attendance. You can book "For the Freedom of the World" only through the branch offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

ESTABLISHES RECORD

Julian Eltinge Draws Great Crowd at Brooklyn Appearance

Julian Eltinge, who appeared last week at Keith's Bushwick Theater, Brooklyn, established a record in that house on Monday. During the three performances he appeared before 9,180 people and will undoubtedly break the record which he set at the Orpheum Theater, Brooklyn, three weeks ago, on which occasion he surpassed all business done in that house for the previous eleven years.

Mr. Eltinge has received requests from the management of each house in which he is appearing to extend his engagement one or more weeks, but owing to his picture contracts his time is limited and his return to California cannot be postponed any later than April 15.

TITLE IS CHANGED

The latest Russell picture released as an American-Mutual production has been changed from "Polo Jack" to "The Midnight Trail." It is a mystery picture.

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NEW PATHE SERIAL IS UNUSUAL

Pearl White's Next Vehicle Said To Surpass "The Perils of Pauline" and "The Exploits of Elaine"

The men behind the production of Pathe's big new serial, "The House of Hate," in which it is now announced Pearl White will make her appearance March 3 with Antonio Moreno, have been identified with the greatest serial successes in the history of the continued form of motion pictures.

They are Louis J. Gasnier, president of the Astra Film Corporation; George B. Seitz and Bertram Milhauser, and each member of this triumvirate has drawn upon his long experience in a concerted determination to make this serial in every way a bigger and better box-office attraction than any that has gone before.

"When the story of 'The House of Hate,' written by Charles Logue and Arthur B. Reeve, famous as the creators of 'Craig Kennedy,' whose exploits have been followed by the many readers of the *Cosmopolitan Magazine*, was turned over by Pathe to Astra for production," says Mr. Gasnier, "I determined to draw upon all the brains and talent at my command to make it a decided step ahead in serials, in order to keep pace with the great advance in the quality of the features now being released by Pathe.

"I sincerely believe that the best team for the writing and making of serial scenarios is Bertram Milhauser and George B. Seitz, who have proven their ability to gauge the public taste. They were given full sway with Pearl White, the greatest serial star, and Antonio Moreno, one of the most popular leading men on the screen as their feature players and they have succeeded."

From his long experience Mr. Gasnier is known as one of the most astute judges of what the public wants in the industry and his belief is that "The House of Hate" will prove a bigger hit than "Perils of Pauline," "Exploits of Elaine," or "The Fatal Ring."

"JILTED JANET" HEADS MUTUAL LIST

Margarita Fischer's New Vehicle Is Feature of February 11 Schedule—Another Billie Rhodes Comedy

Margarita Fischer in "Jilted Janet" tops the Mutual schedule of releases for the week of Feb. 11. The production was made by the American Film Company, Inc., under the direction of Lloyd Ingraham from the scenario by Elizabeth Mahoney, the author of the quaintly original Fischer success, "Molly-Go-Get-'Em."

"Jilted Janet" is a sparkling comedy. The story is that of a young girl in moderate circumstances, Janet Barnes, who has been jilted by a "candidly mercenary" young man who frankly confesses that love in a cottage is not his forte. In a spirit of mischief, Janet sends him a postal of a magnificent mansion belonging to her neighbor, asking him how he liked her new home. When he writes that he and his wife will visit her on their honeymoon, she borrows the house from the caretakers during the real owner's absence, and entertains her former suitor and his wife in regal fashion.

"Three Times and Out" is the title of the Strand comedy, starring Billie Rhodes, which is released Feb. 12. Billie and her sweetheart have a lover's quarrel, and he refuses to take her home from a dance when she flirts with other men, and she is compelled to accept the escort of the butler. On the way she is insulted by a drunken man and is saved by a chivalrous mechanic, who beats up the drunk and escorts her home.

The Mutual Weekly, released Feb. 11, is replete with interesting topics. War pictures, pictures showing the effects of the blizzard which recently swept the country, and the results of the fuel conservation order, make this issue one of the best weeklies issued. Comments from enthusiastic exhibitors commend the weekly for its timeliness and interesting subject matter.

AT BOSTON EXCHANGE

E. J. Farrell Appointed Branch Manager by Select

An important change in the personnel of the Select Pictures Corporation branch in Boston became effective Monday when E. J. Farrell, late manager of the Metro Boston Exchange, became Select's Boston branch manager. Mr. Farrell has been secured by Select Pictures to further the management of the corporation's important and rapidly growing business in the New England territory, his choice being governed by the fact that he is one of the men most conversant with conditions throughout the New England States.

Mr. Farrell enjoys the distinction of having been the very first traveling representative of the picture distributing organizations in the New England field. He was employed in this capacity by George Kleine, when Mr. Kleine established his Kosmic Film exchange in Boston, in 1909. Mr. Farrell, through his travel in the New England territory for Mr. Kleine, obtained intimate knowledge of conditions in these States, which knowledge he afterward applied as general manager of the Kleine Exchange.

AT THE RIVOLI

Vivian Martin and Theodore Roberts have the principal roles in "A Petticoat Pilot," the Paramount picture which is featured at The Rivoli this week. The story is one of Joseph C. Lincoln's breezy tales of Cape Cod folks. An unusually large cast includes James Neill and Harrison Ford. The direction is by Rollin Sturgeon. "Il Guarany," by Gomez, is the overture played by the Rivoli Orchestra, with Erno Rapee conducting. Gladys Rice, soprano, sings "My Hero" from "The Chocolate Soldier," and Joseph Martel is heard in Bullard's rollicking "Stein Song." Arthur Depew and Uda Waldrop alternate at the pipe organ. Scenes of big game hunting in the North, are an added feature. This is the first instalment of a remarkable series of pictures taken in the Arctic regions which will have a prominent place on The Rivoli program for the next four or five weeks. Mr. and Mrs. Sidney Drew appear in "The Bright Lights Dimmed," their latest comedy of domestic life. The Rivoli Animated Pictorial combines news with educational studies and other film novelties.

TOM GIBSON IN CHARGE

With the opening of the new studios of the National Film Corporation at Denver, comes the announcement that Tom Gibson, writer of comedies, has been secured to take charge of the comedy scripts for that organization. His first story is now in the course of production by Allen Curtis, late of the Universal Joker forces. Bud Duncan, Dot Farley, and Kewpie Morgan play the principal roles.

STEAL PULLMAN FOR NEEDED SCENE

Edward Dillon Is Not Thwarted by Unsympathetic Officials

All proper methods of appeal having failed, Director Edward Dillon and the company of Goldwyn players engaged in filming exterior scenes for "Our Little Wife," Madge Kennedy's new starring vehicle, at Tampa, Florida, resorted to bold tactics in obtaining a locomotive, an observation Pullman and a flat car for incidents necessary to the completion of the picture.

Dillon applied first to the proper authorities and asked to be allowed the use of the rolling stock for half a day in the neighborhood of Tampa. From the general traffic manager down, he was met with refusal. The cars might be spared in case of necessity, officials said, but a locomotive could not be taken from freight hauling under any circumstances. Besides, even were an engine available, coal could not be burned for any motion picture frippery.

The scenario requires that Madge Kennedy, star of "Our Little Wife," and the various actors portraying the roles of the husband and three disappointed lovers she takes on her honeymoon be photographed on the observation platform of a Pullman. A flat car, hitched on behind, was required for cameramen and director. It was a vital matter to Dillon, and he resolved to have the train, regardless of how he got it.

A yardmaster with a sense of humor and an acquisitive wallet was appealed to and he promised to furnish the desired rolling stock, provided only that nobody higher up found out what he was doing. Early next morning, therefore, just after sun-up, a strangely assorted party of human beings was to be seen picking its way across the maze of tracks in the Tampa yards. At its head was Miss Kennedy and the director.

The scenes were made and nobody in high authority, so far as could be discovered, was any the wiser.

Pianda
TRADE MARK
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THEATRICAL MAKE UP

PATHE PROGRAM HAS IVAN MOZUKIN

Famous Russian Actor Heads Schedule of Two Serials, Two Comedies and An Educational

The Pathe Program for the week of Feb. 17 is interesting since it contains Ivan Mozukin, the prominent Russian actor; Doris Kenyon in a serial chapter; Ruth Roland in a two-reel series drama; Harold Lloyd in a one-reel comedy; Toto in a two-reel comedy, and various short reel features, including the Hearst-Pathe News.

Ivan Mozukin appears in "The Inner Voice," a Russian Art Film in five reels produced by the Russian Art Film Corporation. It is an unusual feature, affording him a role which calls for his characterization of a man at three distinct periods of his life—youth, middle age and old age.

Doris Kenyon stars in the thirteenth episode of "The Hidden Hand," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton, a two-reel serial episode produced by Pathe.

Ruth Roland stars in the fifth drama of the series known as the general title, "The Price of Folly." This one is called "Sold for Gold," with Frank Mayo. A woman's desire for social standing and a man's greed for wealth form the interesting theme about which has been woven this strong two-reel drama.

Harold Lloyd is seen in "Hit Him Again," a one-reel comedy produced by Rolin. This is a hilarious comedy in which Child Harold is matched with Boiler-Nose Bill, the heavyweight champion, in a finish fight, straight Marquis of Gooseberry rules, no fighting or shooting.

Toto stars in a two-reel comedy called "The Junk Man." In this picture Toto is introduced in a unique role. He officiates as general helper on a junk wagon, driven by our old friend Bud Jamison, the fierce-looking black mustached heavyweight who did such good work in the "Luke" comedies.

"Along the Riviera, Italy," a Pathe colored travel, and "Watching Flowers Bloom," Pathe colored, form an interesting split reel. There is also an International Cartoon and split reel; and Hearst-Pathe News No. 16 and No. 17 on this program.

FIRST PICKFORD YEAR WITH LASKY

St. Valentine's Day Marks Completion of "Our Mary's" Yearly Paramount Schedule—Six Productions To Her Credit

St. Valentine's Day will mark the completion of Mary Pickford's first "solid" year at the Lasky studio in Hollywood, Cal. She arrived in California from New York on Feb. 14, 1917, after finishing "The Poor Little Rich Girl," and in the Hollywood year just ending has done six photoplays for Artcraft release at the Lasky studios.

The first picture made in southern California was "A Romance of the Redwoods," directed by Cecil B. DeMille, Director-General of the Famous Players-Lasky Corporation. This was followed by "The Little American," also directed by Mr. DeMille and ranking as the greatest of all photoplays dealing with the world war.

After this Miss Pickford devoted a month to comedy under Marshall Neilan's direction, and "Rebecca of Sunnybrook Farm" was evolved, a play that has become one of the most popular of all the Pickford films. "Rebecca" was followed by "The Little Princess," from Frances Hodgson Burnett's story, "Sara Crewe," and this in turn made way for "Stella Maris," adapted from William J. Locke's novel of that name. "Stella Maris" is a dramatic and unusual story of London life, high and low, and presents Mary in two distinct roles, thereby exemplifying her versatility. The last of the half-dozen screen triumphs starring "America's Sweetheart" is "Amarilly of Clothes-Line Alley," directed by Marshall Neilan and adapted from Belle K. Maniates' book by Frances Marion.

In speaking of Miss Pickford's year at the Hollywood studio, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, said: "At the threshold of her new year in Artcraft pictures, Mary Pickford stands upon an eminence to which few may attain in histrionics either for the stage or screen. She has been fortunate in director—both Cecil B. DeMille and Marshall Neilan are past masters, and she has been fortunate also in the selection of material. In "Amarilly of Clothes-Line Alley," a new and wholly delightful Mary Pickford will appear on the screen to delight the myriad Artcraft patrons who count her as the most delightful of players."

SALES FORCE ATTESTS STABILITY

List of Pathe's District Managers Disclaims "Shifting Sands," Condition which Is Said to Prevail in Industry

There is so much talk about shifting sands in the motion picture industry these days that it is interesting to note a number of men in responsible positions in the Pathe sales force that have been with the company for what is a long time in this, or most any other business, and also the number that have been promoted from the ranks to fill the bigger positions. For instance:

W. S. Wessling, manager of the Cincinnati office, has been with Pathe ever since the days of Eclectic. He was manager of the Portland, Ore., sub-branch, then manager of the same office when it became a full-fledged branch, and was then transferred to Cincinnati.

H. M. Osborn of Philadelphia, has been with Pathe about three years. Was manager at Washington and later advanced to Philadelphia manager.

R. Junet of New Orleans has been with this company about three years. Was salesman at Chicago and later advanced to his present position.

D. F. O'Donnell of Washington has been with the company about three years. Was salesman in New York and then advanced to present position.

C. S. Edwards, Jr., Kansas City, has been with Pathe almost four years.

G. E. Epperson, Denver, has been with Pathe more than three years. Was booker in Salt Lake and later in Denver, and is now manager.

C. E. Holah of Omaha has been with Pathe a year, on his second engagement, since he was formerly connected with the Pathe organization for a considerable time.

I. P. Arnold of Salt Lake City, was manager of that branch when it was only a sub-office and was made manager when it became a full-fledged exchange. Has been with Pathe about three years.

M. J. Frisch of Oklahoma City was booker at Des Moines for about two years and has just been appointed manager of the new branch.

L. A. Sheridan of Des Moines has been manager ever since that branch was opened. Was formerly a salesman at Kansas City.

A. Reinlieb of Newark has been manager of that branch ever since it was opened, which is more than two years ago and was formerly a salesman at New York.

N. J. Filkins of Buffalo has been with Pathe more than three years. Was formerly salesman in that office and advanced to manager.

W. A. Aschmann of Milwaukee has been with Pathe for about three years. Was formerly salesman out of Chicago office and later out of Milwaukee, and after that appointed manager.

P. L. Carroll of Spokane has been in that city ever since Pathe has been doing business there. He was manager of the sub-branch.

W. W. Kofeldt of Minneapolis has been in the employ of this company for more than three years and has been advanced from the position of cashier.

CORRECT BATTLE SCENES

Government Co-operates in Making "My Four Years in Germany"

By special invitation from General Johnson, former Ambassador James W. Gerard reviewed the troops at Camp Upton and with Director William Nigh and his associates, photographed the final scenes of the picture, "My Four Years in Germany," filmed from Mr. Gerard's book.

Stirring battle scenes were filmed, in which the boys went through a special review and duplicated the Western battle fronts in France. "Without co-operation of the officials of the Government and the heads of the camps, such scenes would be impossible to take," said William Nigh. "Money alone could not duplicate them, could never reproduce the stern reality that will stir even the most blasé audience. They come as a fitting finale to a picture that is not only timely, but is of vital interest and importance to every American."

MARY MacLANE AT RIALTO

Mary MacLane, appearing in "Men Who Have Made Love to Me," is the novel feature of this week's program at the Rialto. The story is taken from "I, Mary MacLane," the astonishing book which created such a sensation a few years ago. Six absorbing episodes in the author's search for happiness are revealed in a manner quite new to the screen, with a different leading man appearing in each successive episode. The picture was produced by George K. Spoor. The Rialto Orchestra, conducted by Hugo Riesenfeld, renders as an overture "Les Preludes," by Liszt. A march from "Carmen" is given also, with the Rialto chorus assisting. Rielle Dorree and Yvonne Robert dance a gavotte to the strains of "La Cinquantaine," by Gabriel Marie. Soloists and other musical numbers complete the musical portion of the bill. The Rialto Animated Magazine takes spectators roving over the world, as usual, and there is the customary selection of educational and humorous subjects with which Mr. Rothapfel balances his program.

ALBERT E. SMITH presents

ALICE JOYCE

with Marc MacDermott

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¶ Mary MacLane is a show attraction.

¶ Her photoplay, "Men Who Have Made Love to Me" is a big show.

¶ It is *the* show of the year.

¶ BE A SHOWMAN!

¶ Book this big show!

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PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—*Releases:* "Souls in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Sally Ann"

AMERICAN FILM CO., Santa Barbara, Cal.

Pathe promised that Pathe Plays would be "Big Stars in Big Plays." See "Innocent." It shows that Pathe has made good the promise. "Corking feature, with star great," says "Wid."

Pathe presents

FANNIE WARD

in

"INNOCENT"

a five reel Pathe Play adapted from A. H. WOODS' famous success of the stage.

Produced by Astra

Directed by Geo. Fitzmaurice

Written by George Broadhurst

"A corking feature well played, with star great. . . . You can go the limit on it. The picture is there." **WID.**

"A triumph of motion picture art. . . . Perfect in every detail." **—H. U., in New York Tribune.**

"Production finely balanced and of unusual charm. . . . Fannie Ward plays with rare skill. . . . Fascinating." **—Moving Picture World.**

"An exceptional attraction. . . . Cast of exceptional worth. . . . Atmosphere particularly good. . . . Fannie Ward presents forceful characterization." **—Exhibitors Trade Review.**

A Great Picture Offered To You At A Price At Which You Can Make Money!

OPENS BRANCH OFFICE

Specialty Film Company Locates in Dallas, Tex.

The Specialty Film Company of San Antonio, Texas, which has secured the rights to the two W. H. Productions Company Hart super-feature productions, "The Bandit and the Preacher," and "The Hell Hound of Alaska," and the twenty-eight two reel Mack Sennett comedies, for Texas and Arkansas, has established a branch office at Dallas, for the purpose of exploiting these productions.

S. G. Underwood, who will be in charge of the exchange, is one of the pioneer film men of the Southwest, having located in Texas about ten years ago. For the past three years Mr. Underwood has been manager of the Pathe Exchange branch office at Dallas, which position he was obliged to give up last April, on account of ill health, and has been basking in the sunshine of San Antonio and its environments until the present time. He states that he sees vast possibilities and earning powers in these W. H. Productions Hart features.

J. C. Baxley, who is also associated with this enterprise, was also connected with the Pathe exchange at Dallas for a period of about two years, and is considered one of the best salesmen in this territory.

PATHE MAKES CHANGES

Dunn Title Editor and Winchester in Charge of Serial Publicity

Several changes in department heads have recently been made by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc.

Joseph Dunn, who has been with Pathe for something over a year, and as a former newspaper man has a wide acquaintance in New York City, has been placed in charge of the Title Editing Department. Mr. Berst appreciates the importance of this department, and has determined that in titles and film editing the Pathe releases shall be beyond criticism. Mr. Dunn has been in charge of the Pathe serial publicity department.

Tarleton Winchester, who, in addition to special sales and publicity work has been the editor of the Pathe Sun, has been given the serial publicity department. Mr. Winchester has been in the motion picture business for a number of years and came to Pathe about two years ago from Paramount where he was publicity director.

Tom North becomes the editor of the Pathe Sun. Mr. North made a big hit with exhibitors in Seattle where he was manager of the V. L. S. E. exchange, and where he published the V. L. S. E. *Pals*, a sheet which had wide vogue with theater men.

WORLD RELEASES ANNOUNCED

Notable Program Which Extends to Middle of May Includes Kitty Gordon, Alice Brady, and Carlyle Blackwell

The World Film Corporation is able to announce to exhibitors the titles of all the World-Pictures Brady-Made completed and scheduled for reicase up to the middle of May. Inasmuch as the chronological order of the pictures is not determined, no release dates are given and the following order is only approximate.

Kitty Gordon in the "Divine Sacrifice" leads the list. Associated with Miss Gordon in this picture is Jean Angelo, who is leading man for Sarah Bernhardt in the present American tour. Montagu Love, June Elvidge and Arthur Ashley follow with "Broken Ties," which is directed by Mr. Ashley. Carlyle Blackwell and Evelyn Greeley are co-starred in "His Royal Highness." Alice Brady reappears on the World program in a most sympathetic role in "The Spurs of Sybil," a comedy drama. Kitty Gordon's next picture is called "The Wasp," and contains a number of startling mob scenes and exciting episodes which indicate some deviation from her previous roles.

"The Cross Bearer," in seven reels, with Montagu Love and Jeanne Eagels, is prepared for publication. This is the much-discussed World-Picture picturizing the conditions in Belgium at the opening of the war. Montagu Love portrays the masterly figure of Cardinal Mercier in his role of protector of the oppressed Belgians. A delightful love story is bound up with the sterner duties of the prelate and relieves the harrowing details. Several military scenes of surpassing interest are included, showing the German attack on Belgium, which are in keeping with the massive scale of the production.

Madge Evans is co-starred with George MacQuarrie in a picture called "Wanted, a Mother." The story revolves about the vicissitudes of little Madge as the motherless child of an ambitious surgeon. Carlyle Blackwell and June Elvidge appear in "The Way Out," Ethel Clayton in "The Witch Woman," and Kitty Gordon in "Devil's Dice," all of which titles are not permanently decided upon. Evelyn Greeley and Carlyle Blackwell appear together in "Leap to Fame," and Ethel Clayton plays an unusual role in "A Soul Without Windows," which has the Shaker life as a portion of its background. "Journey's End," which is also an Ethel Clayton picture, has John Bowers as leading man. The scenes are of great natural beauty, being laid in Florida. Another Alice Brady release called "Nether Currents," is listed for publication.

The release sheet also contains an "Announcement Extraordinary." Inasmuch as such pictures—previous to their being permanently titled—as "Mothers of France," "Rasputin," and "The Cross Bearer" were unveiled to the public under this impersonal caption, the natural implication is that another superpicture is to be released on the World program.

Ethel Clayton is scheduled to appear in "A Modern Girl," and another all-star production entitled "Helene" is about completed. Carlyle Blackwell, June Elvidge, Montagu Love, George MacQuarrie, and John Bowers are among the long list of World players partaking of the picture.

STRAND THEATER BILL

Pauline Frederick is the star at the Strand Theater where she is seen in "Madame Jealousy," a picturesque allegorical play by George V. Hobart. In it Miss Frederick portrays brooding "Jealousy" and symbolically carries out her part in breaking up a love affair between two young people, Charm and Valor. Another film feature of special interest is a satirical comedy by James Montgomery Flagg entitled "The Man Eater." A beautiful scenic study in natural colors revealing "Bonnets of Brittany" is also shown. Other film attractions on the program are another chapter of Ditmar's "Living Book of Nature" and the Strand Topical Review. On the musical program are Mabel Beddoe, the popular contralto and Andre Enrico, the distinguished operatic tenor. The symphony Orchestra plays selections from Verdi's opera "Aida," with special scenic and electrical effects. The Strand Symphony Orchestra, under the direction of Oscar Spirescu, has entered upon the twenty-second week of the popular afternoon concerts.

LATEST BILLY WEST

Billy West in the latest King-Bee comedy entitled, "The Rogue," has arrived from the studio at Hollywood, Cal., and is said to be one of the best comedies made by this comedian. The title role is played by Billy West, and the picture tells the story of a tramp who finds himself in high-brow society, through the fact that he is knocked down by a debutante's automobile. In this picture Rosemary Theby, who appeared in the early releases of the King-Bee comedies, makes her reappearance.

MUTUAL APPOINTMENT

Blaine McGrath Is Made Editor of the Screen Magazine

The appointment of Blaine McGrath to the editorship of the Screen Telegram is announced by John R. Freuler, president of the Mutual Film Corporation. Mr. McGrath goes to the Screen Telegram department of the Mutual from the office of managing editor of *Motography*. He was previously connected with the International News Service and with various Hearst news picture enterprises.

The Screen Telegram, the new Mutual news release, will be issued twice a week, supplanting the Mutual Weekly, the present news reel release. The staff of the Screen Telegram is now practically complete and staff, camera men and correspondents have been placed in all of the more important news centers in North America and abroad.

The offices of the Screen Telegram in Chicago are located at 6235 Broadway. The location of the New York offices will be temporarily at the Mutual's exchange at 1600 Broadway. Arrangements have been completed for the printing of the Screen Telegram in both New York and Chicago to insure swift and adequate distribution of the two reels a week.

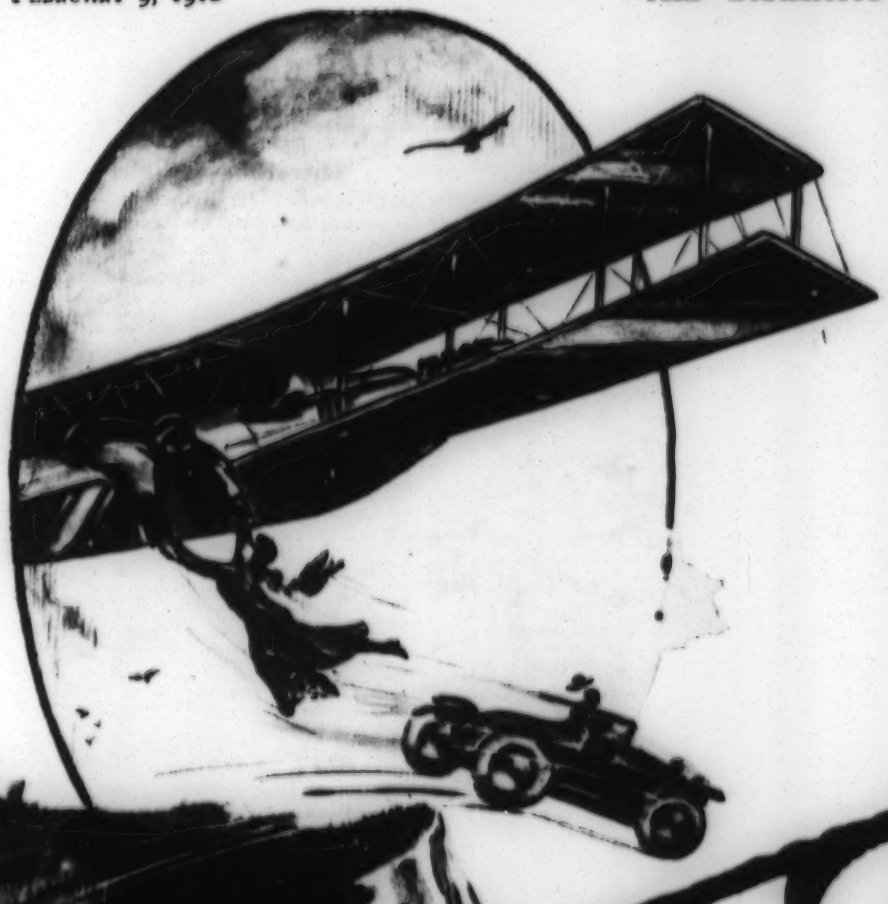
FREE LANCE OFFER

Mutual's "Screen Telegram" Is in Market for News Negative

"Screen Telegram," the twice-a-week news reel, issued by the Mutual Film Corporation to supplant the Mutual Weekly, is in the market for negatives on news and short feature subjects suitable for news reel purposes. It offers an unusual opportunity for the "free lance" cameraman to submit negatives for purchase on a footage basis.

All negatives should be submitted undeveloped, mailed to "Screen Telegram," 6235 Broadway, Chicago. Packages of important news film should be mailedby special delivery. Each tin of news negative should contain an explanatory caption setting out in detail the description of each scene. A duplicate caption should be mailed separately to Blaine McGrath, editor of "Screen Telegram" at the above Chicago address.

Frame lines of all negatives submitted must be between the sprocket holes and special mention must be made on captions of the light conditions under which the film was exposed. All unused negative and cut parts of used negative will be returned. Cameramen may obtain further information by writing Blaine McGrath.



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FAVORITE FILMS FOR FEBRUARY

Vitagraph Offers Interesting List of Stars in Good Subjects

Favorite Film Features for four weeks, the first of which are scheduled for release on Feb. 11, are announced by Albert E. Smith, president of Vitagraph, as follows:

Feb. 11: "The Sacrifice of Kathleen," two reel drama, with Norma Talmadge, Leo Delaney, Josie Sadler, and Van Dyke Brooke; "Art for a Heart," one reel comedy, with Lillian Walker and Wally Van.

Feb. 18: "The Mischief Maker," two reel drama, with Earle Williams, Edith Storey, Rita Borl and Darwin Karr; "Sonny Jim in Search of a Mother," Bobby Connelly, Tefft Johnson, Dorothy Kelly, Rose Tapley and William Shea.

Feb. 25: "Old Reliable," two reel drama, with Norma Talmadge, Julia Swayne Gordon, Leo Delaney, Van Dyke Brooke, and Anders Randolf; "Stenographer Troubles," one reel comedy, with Anita Stewart, Clara Kimball Young, Norma Talmadge, Lillian Walker, Dorothy Kelly, Flora Finch, Florence Turner, John Bunny, James Morrison, George Cooper, and Dick Leslie.

March 4: "An Officer and a Gentleman," two reel drama, with Arthur Ashley, Naomi Childers, Jane Fearnley, Charles Wellesley, Donald Hall, Darwin Karr, Marie Wierman, and Bobby Connelly; "Unlucky Louie," one reel comedy, featuring Sidney Drew.

The stars listed in these several programs indicate that the pictures are up to the high standard, which has been maintained in the Favorite Film Features since these selected re-issue subjects were first put on the market about seven months ago. It is declared by Vitagraph that the popularity of the pictures is as great as when they were first released.

The appearance in two of the programs listed of little Bobby Connelly calls attention to the series of little one-reel stories in which the boy star is featured, the pictures being known as the Bobby Connelly Series. Seventeen of these pictures were produced by Vitagraph, in most of which little Aida Horton, the baby lead of the Vitagraph forces, appeared as Bobby's leading woman. The pictures, which received indorsement from the National Board of Review as the best subjects available for children's matinees, are numbered among the most successful of the Vitagraph units.

"GUILTY MAN" IS SCREENED

Paramount Produces A. H. Woods's Play with an Excellent Cast

"The Guilty Man," a vivid attack upon the double standard of morality has been made into a photoplay, presented by A. H. Woods, famed as a producer of strong emotional dramas, to be released by Paramount. Thomas H. Ince, Inc., supervised the production, which was directed by Irvin V. Willat.

"The Guilty Man" represents the last work of Charles Klein, who was lost on the Lusitania. Ruth Helen Davis wrote the first manuscript and Mr. Klein revised it for her. He completed no other play after finishing his work on "The Guilty Man." The play proved to be a most successful production, artistically as well as from the box office standpoint, playing to capacity crowds at the Astor Theater.

The A. H. Woods motion picture version should be an immediate success for the theme is a vital one, a striking dramatization of the theory "your sin will find you out," and the picture is the sort that creates intense discussion. Mr. Woods and Mr. Ince have chosen a well balanced cast for "The Guilty Man," including Gloria Hope, Vivian Reed, William Garwood and Charles French.

PSYCHOLOGY OF HERALDS

W. H. Productions Company is not only progressive in its sales methods, but also in its advertising methods for the exchange and the exhibitor. As an example of the latter, an official states: "We have deviated from the regular channel in the make-up of our heralds. One of the most illogical things in the heralds that are issued today by the various organizations, is a synopsis of the picture. The purpose of a herald primarily is to help sell seats for the exhibitor. It is one of the exhibitor's salesmen.

"Now then, there isn't any particular type of story that will appeal to every picture fan, and again, in most cases the interest of the reader wanes through telling the story of a production beforehand, so we are eliminating the synopsis or story from each of our heralds and are preparing our copy and lay-out to conform to the idea of creating interest in the picture and a desire to see it. In other words, an interesting sales talk on each production that will create the desired effect on the reader."

As a benefit for the Hollywood Studio Club the Lasky Players recently gave John Masefield's artistic if melancholy drama, "The Tragedy of Nan," with Helen Jerome Eddy in the title-role. This particular play offers a formidable task for any company of players, and particularly for the leading woman.

PHOTOPLAY FEATURES

PARAMOUNT

The Hired Man, Charles Ray, Jan. 28.
Madame Jealousy, Pauline Frederick, Feb. 4.
Flare-up Sal, Dorothy Dalton, Feb. 4.
A Petticoat Pilot, Vivian Martin, Feb. 4.
The Keys of the Righteous, Enid Bennett, Feb. 11.
The Thing We Love, Wallace Reid, Feb. 18.
Hidden Pearls, Sessue Hayakawa, Feb. 18.

ARTCRAFT

Rose of the World, Elsie Ferguson, Jan. 7.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maris, Mary Pickford, Jan. 21.
The Song of Songs, Elsie Ferguson, Feb. 11.
Blue Blazes Rawdon, Wm. S. Hart, Feb. 18.
Headin' South, Douglas Fairbanks, Feb. 25.

GOLDWYN

The Cinderella Man, Mae Marsh, Dec. 16.
Thais, Mary Garden, Dec. 30.
Fields of Honor, Mae Marsh, Jan. 14, 1918.
Dodging a Million, Mabel Normand, Jan. 28.
Our Little Wife, Madge Kennedy, Feb. 10.

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Daughter of Destiny, Olga Petrova, Dec. 23.
The Light Within, Olga Petrova, Feb. 1.

GREATER VITAGRAPH

The Other Man, Harry Morey, Grace Darmond, Florence Deshon, Feb. 4.
The Woman Between Friends, Alice Joyce, Marc MacDermott, Feb. 11.
The Wooing of Princess Pat, Gladys Leslie, Frank Glendon, Feb. 18.
Cavanaugh of the Forest Rangers, Nell Shipman, Alfred Whitman, Feb. 25.
The Song of the Soul, Alice Joyce, Walter McGrail, March 4.
The Desired Woman, Florence Deshon, Harry Morey, March 11.
An American Live Wire, Grace Darmond, Earle Williams, March 18.
The Home Trail, Nell Shipman, Alfred Whitman, March 25.

TRIANGLE

Limousine Life, Olive Thomas, Feb. 3.
The Hopper, Wm. Mong, Feb. 3.
Captain of His Soul, Wm. Desmond, Feb. 10.
From Two to Six, Winifred Allen, Feb. 17.
Keith of the Border, Roy Stewart, Feb. 17.
A Soul in Trust, Enid Bennett, Feb. 24.

PATHE EXCHANGE, INC.

SPECIAL (War)
The German Curse in Russia, Jan. 13.
RUSSIAN ART
The Cloven Tongue, Jan. 20.
The Inner Voice, Feb. 17.
PATHE PLAYS
Innocent, Fannie Ward, John Milton, Jan. 17.
Loaded Dice, Frank Keenan, Florence Billings, Feb. 10.
LASILDA
The Little Patriot, Baby Marie Osborne, Dec. 2.
ASTRA
Vengeance Is Mine, Mrs. Castle, Dec. 16.
Over the Hill, Gladys Hulette, Dec. 30.
The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

JAXON
Pokes and Jabs Comedies.

FALCON
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Mollie McConnell.
Zollenstein, Vola Vale, Monroe Salisbury.

UNIVERSAL FEATURES

Painted Lips, Louise Lovely, Feb. 4.
New Love for Old, Ella Hall, Feb. 11.
The Flash of Fate, Herbert Rawlinson, Sally Starr, Feb. 18.

BLUEBIRD

My Unmarried Wife, Carmel Myers, Jan. 7.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.
The Fighting Grin, Franklyn Farnum, Jan. 28.
The Wife He Bought, Carmel Myers, Feb. 4.
Hands Down, Ruth Clifford, Monroe Salisbury, Feb. 11.

WORLD PICTURES

Stolen Hours, Ethel Clayton, Jan. 7.
The Strong Way, June Elvidge, Jan. 14.
The Beautiful Mrs. Reynolds, June Elvidge, Carlyle Blackwell, Jan. 21.
Gates of Gladness, Madge Evans, Jan. 28.
The Divine Sacrifice, Kitty Gordon, Feb. 4.
Whims of Society, Ethel Clayton, Feb. 11.
Broken Ties, June Elvidge, Arthur Ashley, Feb. 18.
His Royal Highness, Carlyle Blackwell, Evelyn Greeley, Feb. 25.

SELECT

The Wild Girl, Eva Tanguay, Oct.
The Moth, Norma Talmadge, Oct.
Magda, Clara Kimball Young, Oct.
Scandal, Constance Talmadge, Oct.
Over There, Anna Nilsson, Charles Richman, Oct.
Her Silent Sacrifice, Alice Brady, Nov.
Secret of the Storm Country, Norma Talmadge, Nov.
Shirley Kaye, Clara Kimball Young, Dec.
The Honeymoon, Constance Talmadge, Dec.
Woman and Wife, Alice Brady, Jan.
Ghosts of Yesterday, Norma Talmadge, Jan.
The Marionettes, Clara Kimball Young, Jan.
The Studio Girl, Constance Talmadge, Jan.
The Lone Wolf, Bert Lytell, Hazel Dawn.
The Public Be Damned, Charles Richman, Mary Fuller.

FOX

Stolen Honor, Virginia Pearson, Jan. 6.
Cupid's Roundup, Tom Mix, Jan. 13.
A Heart's Revenge, Sonia Markova, Jan. 20.
The Heart of Romance, June Caprice, Jan. 27.
Jack Spurlock—Prodigal, George Walsh, Feb. 3.
The Moral Law, Gladys Brockwell, Feb. 10.
The Girl with the Champagne Eyes, Jewel Carmen, Feb. 17.
Six Shooter Andy, Tom Mix, Feb. 24.
STANDARD
Du Barry, Theda Bara, Dec. 30.
Cheating the Public, Jan. 20, 1918.
The Forbidden Path, Theda Bara, Jan. 72.
Les Miserables, William Farnum, Feb. 10.

PERFECTION FEATURES

EDISON
Salt of the Earth, Peggy Adams, Dec. 17.
The Unbeliever, Feb. 11.

ESSANAY
Sadie Goes to Heaven, Mary McAllister, Dec. 24.
Men Who Made Love to Me, Mary MacLane, Jan. 21, 1918.
Uneasy Money, Taylor Holmes, Jan.
Brown of Harvard, Tom Moore, Hazel Daly, Jan.

MUTUAL

The Impostor, Ann Murdock, Jan. 14.
In Bad, William Russell, Jan. 21.
Beauty and the Rogue, Mary Miles Minter, Jan. 28.
Who Loved Him Best, Edna Goodrich, Feb. 4.
Jilted Janet, Margarita Fischer, Feb. 11.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

METRO

ROLFE
The Winding Trail, Viola Dana, Jan. 7.
The Eyes of Mystery, Edith Storey, Jan. 14.
A Weaver of Dreams, Viola Dana, Feb. 18.
Revenge, Edith Storey, Feb. 25.
YORKE
Broadway Bill, Harold Lockwood, Feb. 11.
METRO PICTURES CORP.
Daybreak, Emily Stevens, Jan. 7.
Her Boy, Effie Shannon, Niles Welch, Jan. 28.
Under Suspicion, Francis X. Bushman, Beverly Bayne, Feb. 4.
SPECIALS
Blue Jeans, Viola Dana.
The Legion of Death, Edith Storey.
Revelation, Nazimova.
The Slacker, Emily Stevens.
Draft 258, Mabel Taliaferro.

STATES RIGHTS AND INDEPENDENT GOLDWYN

The Manxman.
For the Freedom of the World.

CARDINAL

Joan, the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.
My Own United States.

G. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

JULES BURNSTEIN

Shame.

SERIALS

PATHE
The Hidden Hand.
The Tiger's Jaws (13th), Doris Kenyon, Mahlon Hamilton, Sheldon Lewis, Arline Pretty, Feb. 7.
VITAGRAPH
Vengeance—and the Woman.
Buried Alive (9th), William Duncan, Carol Halloway, Feb. 18.
PARAMOUNT
Who Is Number One? (14th), No Surrender, Kathleen Clifford, Jan. 28.
The Round Up (15th), Feb. 4.
JAXON
Daughter of Uncle Sam, Jane Vance, Wm. Sorelle (1st), Jan. 19.

SCREENED AT BENEFIT

Arrangements have been completed for the screening of the Sidney Olcott production, "The Belgian," at a benefit entertainment to be given on Friday, February 8, in St. Francis Hotel, San Francisco, in behalf of the war orphaned children of Belgium and France.

This makes the second time the production, which is the third special release of the U. S. Exhibitors' Booking Corporation, has been shown at a Belgian benefit, it having been screened under the joint auspices of Sidney Olcott and Frank G. Hall at the Ritz-Carlton Hotel, New York.

ENDORSED BY TOM MOORE

Tom Moore, whose insistence on quality photoplays is well established, has declared himself for Foursquare Pictures. There are no finer theaters anywhere than those Mr. Moore controls, in the national capital. Not long ago he wrote the division manager for Foursquare exchange, stating:

"If you have any more pictures that would rank with 'One Hour' we would be only too glad to play them. Mr. Abrams advises us that you expect more such high-class features, and we will be pleased to have you consider us for bookings on them."

ALICE BRADY IN RUSSIAN STORY

Select Star Working Under Direction of Charles Giblyn

Charles Giblyn has been chosen to direct Alice Brady in her next Select production, at present called "Ruthless Russia." Mr. Giblyn has just completed a picture with Ann Pennington and prior to that launched Constance Talmadge on her flight to stardom when he directed her three big Select triumphs, "Scandal," "The Honeymoon," and "The Studio Girl."

Production on the new play was started last week at the Fifty-sixth Street studio. Its theme and setting take the star back to familiar stamping grounds, for it was an exponent of Russian stories that Miss Brady achieved her early success on the screen.

The picture deals with scenes in Russian modern life, its action taking place shortly before and during the Russian revolution. Miss Brady plays the part of an army surgeon's daughter who becomes the victim of and later marries one of the Czar's bodyguard. The role is tensely dramatic and affords her numberless opportunities for powerful emotional acting.

She is again supported by Frank Morgan, who played opposite her in her recently completed Select production, "The Knife." While the cast is not as yet complete, Charles Francis, Harry Southard and Russell Bassett have been assigned to important roles, and the remainder of the players will be chosen during the coming week.

PULL DOESN'T COUNT

Scenario Writer Contradicts Stories of the Power of "Inside" Influence

There are many mistaken notions in circulation about the writing and selling of photoplays. And perhaps the most prevalent of these—except the delusion that "anyone can write 'em—is the idea that it is the custom in studios to *steal* the stories that come in.

Not only is this belief held by the many untrained and unfitted persons whose "ideas" are sent in, written in pencil on wrapping paper, but I meet well-informed fiction writers who hold the same view—they feel that their plots are in imminent danger of being purloined if sent to a moving picture studio.

I generally tell them that, if they feel that way, they had better not send their stories into the studios. Whereupon, knowing that the writing and selling of photoplays forms my sole occupation, they ask me if I have ever had any of my work stolen.

I vigorously answer "No," and remind them of the following facts:

During my free-lancing career, entirely outside my staff connections with various studios, I have sold a hundred and twenty original photoplays. These ranged from the early Keystone split reelers, and one and two-reel dramas, to the five-part feature of to-day. I have never had a story stolen; have never failed to receive my money; have never failed to receive the story back in case it was rejected.

Moreover, when I first began to write, I was engaged in export work in a Wall Street office. I knew no one connected with moving pictures, and never went near a studio, but I sold sixty-five stories before I was asked to join a scenario staff. So that 'inside pull" had nothing to do with the companies' honesty in their dealings with me.

Here are some of the companies to whom I have sold my stuff: Fox, Universal, Pathe, Vitagraph, Paralta, Metro, Astra, American, Biograph, Edison, Essanay, Keystone, Selig, Kalem, Art-Dramas, Christie, and others, including a few companies now defunct. If there is more conclusive evidence than that, I should like to hear it.

As a matter of fact, there is a system in marketing photoplays which protects just as much as copyright could.

Supposing (only supposing!) that there were a dishonest company. Very well:—You would send your story to them, someone would look it over, like the idea, and decide to use it. But, in your enclosed envelope, they would return the story with polite regrets, as "unavailable." Then, during the ensuing months, they might produce your story and prepare to release it.

But, perhaps in the meanwhile you have sent your story to an honest producer, who buys it from you and releases it before the dishonest company releases their purloined version.

Now, either the dishonest company, seeing the other production would hold back their release, or, if they did market it and any question arose, you would have your files, to prove that you had sent the story to the dishonest company on such-and-such a date. And you would show their letter, dated rejecting the story, with their editor's or a reader's signature. (Because few companies use rejection slips nowadays). Now, is any company going to take the chance of putting itself in such a light for one photoplay?

So that, aside from the business honesty that obtains throughout the motion picture industry, there is plenty of protection for the scenario writer.

Wadsworth Harris recently finished a picture at the Pathe studio in California and has been re-engaged by the Universal Company.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N.

Gillmore to Direct Fulfillment of Plans —Craig to Take Actors to France

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Jan. 29, 1918. The following members were present:

Messrs. Stewart (presiding), Mitchell, Hull, Nash, Deming, Arden, Cope, Mills, Bruning, de Cordoba, Stevenson, Abeles, Corthell and Coburn.

Beatrice Allen, Gerald Griffin, Adelaide Hastings, Orlo Lea, Frank H. Livingstone, Floy Murray, Frederick G. Trowbridge, Tina Marshall Stevens, Constance Binney, Edwin Taylor.

In its effort to provide service equal to the growing demands of the office, the Council has composed a new Executive Committee which includes Messrs. Coburn (chairman), Cope, Churchill, Kyle and Sills. Owing to unavoidable professional duties it has been found impossible for any of the regular officers to be at hand, unceasingly day in and day out, the year round. Albeit some have been able to serve with unfaltering zeal and fidelity.

The concensus of opinion is that the headquarters of the Association should never be without the personal ministrations of a well-seasoned actor who feels and understands his profession's needs and believes in the purpose of our organization.

With this thought in mind it is gratifying to know, that the Executive Committee has effected an arrangement by which Mr. Frank Gillmore will be hereafter in daily attendance to direct the fulfillment of the Committee's plans and share the burdens of the secretaries. Mr. Gillmore is known to be exemplary in so many ways that praise of his qualities would be superfluous here. He has the distinction of having chosen the Association motto.

Actors exempt from drafting who desire to do their bit in France should address John Craig, care of The Players, 16 Gramercy Park, New York. Mr. Craig is to take a company "over there" about the middle of February and he requires half a dozen actors now. Other companies are to follow and applications for places in them should also be made to Mr. Craig.

Enlistment for six months is requested and each actor thus entering the service would wear a uniform. In case of necessity, one so enlisted would be able to get a release. Transportation and all living expenses are furnished. Aside from patriotic motives, such a tour of week stands in cantonment theaters to inspirit our 600,000 khaki boys in France should prove a memorable summer experience, indeed Brothers and Sisters, you whose circumstances permit, apply!

Many letters of appeal regarding our inauguration of the system of mailing weekly lists of disengaged members have come to us from managers no less than actors. Some find it difficult to understand why they are asked to give the office notice each week. It is because we do not wish to bring discredit upon our heads by sending managers a list of names of disengaged actors that is not correct. The very woman or man desired might prove to be unavailable. We are all careless at the best and the member who gets an engagement is not as likely to advise us promptly as those less fortunate who may seek employment. Don't make us look foolish by any laxity in this direction. Tell us when you *are* engaged, the same as when you are not.

The fear has obtained with some councilmen for quite a while that "Equity" is not delivered to the membership as unerringly as it might be. For this reason steps are under way to alter the magazine's cover and make it more susceptible to folding. This would give it access to mail boxes, from which in its present form it has been barred.

The change will advantage us so far as club members are concerned—a vast number of club addresses are in our files. Taste and beauty may have to sacrifice something to utility in this matter. But the Committee assigned to direct it can be trusted to minimize the sacrifice to the utmost.

Several striking examples of the managers' spirit of co-operation have been manifested during the last ten days.

By Order of the Council.

"DE LUXE ANNIE" IN BRONX

"De Luxe Annie," dramatized by Edward Clark from a short story of the same name which Scammon Lockwood wrote for the Saturday Evening *Post*, was presented at the Bronx Opera House, week of Jan. 28, by Arthur Hammerstein. This mystery melodrama served as a happy medium for the talents of Violet Heming, Mary Hall, George Anderson, Thurlow Bergen, Percy Pollack, and Minnie Milne.

Ida C. Malcomson.

LONDON'S WAR-PLAY

"Out of Hell" Is the Title and Two Actors Are Employed to Do It

London is seeing a war-play, "Out of Hell," which departs materially from convention in such pieces in the course of the action and from usual procedure in the theater in the employment of only two players. In *The Times*, Mr. Walkley sufficiently retells the tale and indicates the fashion in which the two conduct it:

"All I want," said the elder Dumas, "is four trestles, four boards, two actors, and a passion." With this simple formula (plus a freak in nature) Mr. Herbert Thomas has produced a thrilling, amusing little play: thrilling in emotional crisis, amusing in the neat, geometrical symmetry of the plan. His two actors are Frances Ivor and Brough Robertson. His passion is love of country. His freak of nature is the venerable stage-favorite, duplication of physique. Antipholus of Ephesus is a captain in the British Army, Antipholus of Syracuse a captain in the German. Their mothers are twin sisters and as perfect duplicates as their sons.

The Englishman having been taken prisoner, the German steals his khaki and papers and comes over to England to play the spy. There he is fool enough to play the piano as well, which promptly betrays him to the mother of his unmusical double. She is for denouncing him forthwith, but is checked by the remark that it will be a life for a life. If the German does not return to Berlin by an assigned date, his double will be shot. You have a "situation" of extreme agony for the mother called upon to choose between her country and her son; in the end she chooses for country and hands over the German—who, however, is only interned.

Now for the twin sister, the German-married one. An English prisoner, escaped from internment, seeks refuge under her roof—her son's double, face to face with his mother's double. As English as ever at heart, she decides to risk her own life by helping him to escape, under his double's gray overcoat and helmet, and she actually dies by the bullet intended for him. When at length he reaches home it is only to find his mother crazed by her troubles, believing him dead and taking him for his German double; but the curtain does not fall until she has recovered her senses and clasped her boy to her heart.

REGULAR MEETING OF LEAGUE

The Professional Woman's League will hold its regular meeting at the League clubrooms, 140 West Sixty-eighth Street, Monday afternoon, Feb. 4, at 2.30 o'clock. Amelia Bingham and Mrs. Helen Whitman Ritchie, president of the League, will address the meeting, and Katherine Shary, soprano, will furnish the music numbers.

LEASE PARK THEATER

Owing to the success of the "Seven Days Leave," the management of that attraction on Saturday signed a three months' lease of the Park Theater for the presentation of that play at that house with the privilege of further renewal.

PALACE HAS STRONG BILL

Valeska Suratt, Annette Kellermann, Jack Wilson, Cross and Others

The program at the Palace Theater this week is headed by Valeska Suratt in a one-act play written especially for her by Paul M. Potter, and C. Y. De Vonde, called "The Purple Poppy." It is said to be constructed along the latest vaudeville model, with rapid action, suspense and a trick surprise finish. The playlet also gives Miss Suratt an opportunity to wear a gorgeous wardrobe. Annette Kellermann remains over for a second week in her tabloid musical comedy. Her entertainment includes dancing, singing, diving and patter comedy. She is assisted by a company which includes Estelle House and Edmund Makelif.

The bill has still a third headliner in Jack Wilson, the blackface entertainer, who returns with new material, directed at his companions on the program. Wellington Cross, in songs and a monologue, and Bert Melrose, the clown who defies death from the top of a score or more tables, and others, complete the entertainment.

MRS. FISKE'S TRIBUTE

Following is an appreciation of Philip Moeller, the author of "Madam Sand" which appeared recently in an article by Mrs. Fiske on the subject of "Modern American Playwrights."

"The theatre is such an old friend of mine—we have been close together so long it is only natural that the best interests of this old friend should be near my heart. I am grateful for the advent of Philip Moeller. Mr. Moeller brings to the writing of 'Madam Sand' and to the art of play writing the rare and precious gift of distinction.

"There is much in the way of popular gifts in our play making of to-day—a very frequent sense of the theater and lively talent of many pleasant sorts—but a sense of the theater coupled with unique literary distinction and the fine feeling of the lover and student of all that is best in books—in music and painting is not so common in our theater. Mr. Moeller's approach to the stage will, I fancy, always be one of gaiety, laughter and gentle feeling. He cannot be serious in the theater but distinction will protect his most mischievous flights. He will always love to make fun of everything and everybody, but the grace of a high intellect, a marvelously brilliant mentality and the real deep down poet in the man—will always lift his maddest mental pranks into the rarefied atmosphere of fine art.

"I have watched this young author for weeks at his work. I have been in closest touch with him. Never have I known one more instinctively true to the best ideals. Philip Moeller cannot be common. He could not if he tried. He, himself, is like the bit of Chopin which raises the curtain on the last act of "Madam Sand."

"FOLLOW THE GIRL" COMING

"Follow the Girl," the musical comedy which the Shuberts are producing, opened Friday night in Stamford, Conn. It will be presented in New York at the Forty-fourth Street Roof Theater during the week of Feb. 11.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 9

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Why Marry	Dec. 25	68
Belasco	Polly With a Past	Sept. 6	200
Bijou	Girl o' Mine	Jan. 28	17
Booth	Seventeen	Jan. 21	27
Broadhurst	Madonna of the Future	Jan. 28	17
Casino	Oh, Boy!	Feb. 20	418
Century	Chu Chin Chow	Oct. 22	139
Cohan	The King	Nov. 20	102
Cohan and Harris	A Tailor-Made Man	Aug. 27	202
Comedy	Washington Square Players	Oct. 31	125
Cort	Flo-Flo	Dec. 20	66
Criterion	Happiness	Dec. 31	52
Eltinge	Business Before Pleasure	Aug. 15	215
Empire	The Lady of the Camellias	Dec. 24	61
Fulton	Billeted	Dec. 25	60
Gaiety	General Post	Dec. 24	62
Globe	Jack o' Lantern	Oct. 16	133
Harris	Success	Jan. 28	18
Hippodrome	Cheer Up	Aug. 23	200
Hudson	The Indestructible Wife	Jan. 30	14
Knickerbocker	Josephine	Jan. 28	17
Liberty	Going Up	Dec. 25	39
Longacre	Yes or No	Dec. 21	39
Lyceum	Tiger Rose	Oct. 3	158
Lyric	Lest We Forget (film)	Jan. 27	23
Manhattan	Experience (rev.)	Jan. 21	26
Maxine Elliott	Eyes of Youth	Aug. 22	208
Morosco	Lombardi, Ltd.	Sept. 24	170
New Amsterdam	Revue of 1918	Dec. 31	52
Norworth	Odds and Ends of 1917	Nov. 19	103
Park	Seven Days' Leave	Jan. 17	34
Playhouse	Little Teacher	Feb. 4	8
Plymouth	Gypsy Trail	Dec. 4	85
Princess	Oh, Lady! Lady!	Feb. 1	12
Republic	Parlor, Bedroom and Bath	Dec. 24	61
Shubert	Maytime	Aug. 16	185
39th Street	Blind Youth	Dec. 3	86
Winter Garden	Doing Our Bit	Oct. 18	148

"THE CHILDREN'S HOUSE"

Institution Just Opened of Interest to Theatrical Profession

Following is a letter from Eleanor Gates in reference to "The Children's House," an institution recently opened:

"*Editor* The Dramatic Mirror:

"I believe the members of the theatrical profession will be glad to hear of 'The Children's House,' just opened under the superintendence of Mrs. J. C. R. Hebbard, widow of the late Superior Judge, at 293 De Kalb Avenue, Brooklyn.

"'The Children's House' is designed for little people whose own homes, through various circumstances, have been broken up—children who have no mothers, or whose mothers are busy, or ill, or compelled to leave them behind in New York for a time. For instance, we already have the little daughters of two army officers, both soon to go 'over there.' And we have also the orphan daughter of people who left her in good circumstances but with no relatives who could take her into their home. Her guardian places her in 'The Children's House.' The charge per month is $50, with no extras. This includes laundry and mending, and the care of a graduate child's trained nurse, who will watch the health of the little guests. The children will be taken to and from school, church and park. There is to be a 'story hour,' and dancing after supper. Mrs. Hebbard will give her time to mothering each youngster—will hear prayers, and tuck-into-bed, and in general cure hurt spots.

"Anyone interested in the House may ask the following for more details: Mrs. Atherton, Mary Austin, Mrs. Bartlett Arkell, Mrs. Hugh Ford, wife of the well-known director; Maravene Thompson, Mrs. Herbert Turner, Kate Douglas Wiggin, Alice Hegan Rice, George Madden Martin, author of 'Emmy Lou'; Helen S. Woodruff, and Mrs. Robert Underwood Johnson.

"To an actress, compelled to leave a little son or daughter while she goes on tour, the House will prove a comfort and a joy.

"Yours very truly,

"Jan. 29. Eleanor Gates."

TOURNEUR TO STAGE ACTS

Film Director Engaged by Keith to Introduce New Vaudeville Features

Desiring new feature acts of pure fantasy, high imagination, and with the atmosphere of creative originality, the Keith Vaudeville Circuit has asked Maurice Tourneur, the famous motion picture director for Artcraft and Paramount, to cooperate in introducing this new element of distinction into variety. The powers of the vaudeville interests, after seeing Tourneur's success with "The Blue Bird," "The Poor Little Rich Girl," and "Barbary Sheep," decided to ask the French director to do features for Keith vaudeville. Tourneur, who is now doing "Prunella" with Marguerite Clark, has agreed to stage several acts.

TO APPEAR AT WINTER GARDEN

Roshanara and her company have been engaged to appear in "Sinbad" in support of Al Jolson when that extravaganza follows the current attraction, "Doing Our Bit," at the Winter Garden. Alexis Kosloff, of Russian ballet fame, Madame Zalmani, formerly with Anna Pavlowa and Mikail Mordkin, and the Balzar Sisters are among other dancers engaged. Nine members of the company which appeared with Al Jolson in "Robinson Crusoe, Jr." will also be seen in "Sinbad." They are Franklyn A. Batie, Lawrence d'Orsay, Johnny Berkes, Frank Grace, George Thornton, Harry Kearley, Frank Holmes, Kitty Doner, and Mabel Witbee.

EAST-WEST PLAYERS

The East-West Players announce a new series of one-act plays, three of which are from the Yiddish, to be presented at the Lenox Theater, 52 East Seventy-eighth Street, on the evenings of Feb. 21, 22 and 23. The plays to be presented in this series are "Winter," by Sholom Asch; "The Shadchen's Daughter," by Abraham Reisin, and "Abigail," by David Pinski, three plays from the Yiddish. The fourth play is a new war play, "Pawns," by Percival Wilde. The plays are under the direction of Gustav Blum.

TO PLAY IN "THE OFF CHANCE"

John W. Cope will play an important part in "The Off Chance," the comedy by H. C. Carton which will be Ethel Barrymore's next play at the Empire Theater. Edward Emery, who has just closed an engagement with Margaret Anglin, also has been engaged for the cast of "The Off Chance."

"THE LOVE MILL" PREMIERE

"The Love Mill," a musical comedy, will be presented in the Forty-eighth Street Theater on Feb. 7, with George Sidney, Harry Tighe, Victor Morley, Al Roberts, Emile Lea and others in the company.

NEW YORK THEATERS

Playhouse 48th, E. of B'way 'Phone Bryant-2628
Evgs 8.20. Mats. Mon., Wed. & Sat. 2.20
COHAN AND HARRIS, Presents
THE LITTLE TEACHER
A Comedy Drama, by Harry James Smith, author of "A Tailor-Made Man."
MARY RYAN

Winter Garden Broadway and 50th Street.
Evgs., 8. Mats., Mon., Thurs. and Sat., 2.
LAST WEEK DOING OUR BIT
Next Attraction { AL JOLSON in SIN BAR

SHUBERT 44th W. of B'way. Phone 8439 Bryant. Evgs., 8.00. Matinees Monday, Wed. and Sat., at 2.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of Broadway. Phone Bryant 6100. Evenings, 8.30. Matinees Mon., Wed. and Sat., 2.30.
BOOTH TARKINGTON'S
SEVENTEEN
A Play of YOUTH and LOVE and SUMMERTIME

39th St. Theatre, nr. B'way. Phone 413 Bryant. Evgs. 8.20. Matinees, Monday, Wed. and Sat., 2.20.
LOU TELLEGEN
In His Thrilling Success
"BLIND YOUTH" LAST WEEKS

ASTOR 45th St. and B'way. Phone 287 Bryant. Evgs., 8.20. Matinees, Monday, Wed. and Sat., 2.20.
"WHY MARRY?"
A Comedy by Jesse Lynch Williams.
With a Cast of Unusual Distinction

Casino B'way and 39th St. Phone 3846 Greeley. Evenings, 8.15. Matinees, Monday, Wed. and Sat., 2.15.
2nd YEAR
Of the Smartest of Musical Comedy
OH, BOY

Maxine Elliott's Thrs., 39th, E. of B'way. Phone 1476 Bryant
Evenings, 8.30. Matinees, Mon., Wed. and Sat., 2.30.
MARJORIE RAMBEAU
in EYES OF YOUTH

BIJOU Theatre, 45th St., W. of B'way Phone Bryant 430. Evgs., 8.15 Mats., Mon., Wed. & Sat., 2.15.
ELIZABETH MARBURY and MESSRS. SHUBERT
Present an intimate Musical Comedy GIRL O' MINE

Broadhurst 44th St., W. of B'way. Phone 64 Bryant. Evenings at 8.20 Matinees, Mon., Thurs & Sat.
EMILY STEVENS
IN THE MADONNA OF THE FUTURE
By ALAN DALE

MOROSCO 45th St., West of B'way. Evgs. at 8.20. Mats. Mon. Wed. and Sat. at 2.20.
Oliver Morosco's Laughing Sensation
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NEW YORK THEATERS

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Ethel Barrymore
In her Sensational Success
The Lady of the Camellias
Thursday February 14—Ethel Barrymore in "The Off Chance."

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A Play of the Great Northwest by Willard Mack
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A Comedy by George Middleton and Guy Bolton.

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A TAILOR-MADE MAN
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GEO. M. COHAN THEATRE, 42d Street and B'way. Evgs. at 8:20. Mats. Mon. Wed. and Sat at 2:20.
COHAN & HARRIS PRESENT
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Flers and Arene.

GAIETY Broadway and 46th Street Evgs. 8:20 Mats Mon. Wed. and Sat. 2:20
CHARLES DILLINGHAM PRESENTS
William Courtenay
and
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A new comedy by J. E. Harold Terry

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New Amsterdam West 42d St. Evenings 8.10
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A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

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Laurette Taylor
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"HAPPINESS"
By J. HARTLEY MANNERS

REPUBLIC West 42nd St. Evgs. 8.30. Mats. Mon. Wed. and Sat. at 2.30.
A. H. WOODS PRESENTS
PARLOR, BEDROOM and BATH
By C. W. BELL and MARK SWAN.
With FLORENCE MOORE and JOHN CUMBERLAND.

ELTINGE West 42d St. Evgs., 8.30 Matinees Mon. Wed. and Saturday, 2.30.
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

Liberty Theatre, W. 42d St. Evgs. at 8.30. Mats. Monday, Wednesday and Saturday at 2.30.
COHAN & HARRIS PRESENT
GOING UP
A Musical Comedy
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

Knickerbocker Broadway & 38th St. Evenings at 8:20. Mats. Wed and Sat. 2:20.
ARNOLD DALY
announces
VIRGINIA HARNED
in
JOSEPHINE
A New Satirical Comedy
MR. DALY ..... As Napoleon

HUDSON West 44th St. nr Broadway Estate Henry B. Harris, Mgrs.
Evgs, 8:20. Mats, Mon. & Sat. 2:20
WILLIAM A. BRADY presents
The INDESTRUCTIBLE WIFE
A New Comedy by
Frederic and Fannie Natton

THE MIRROR BOOK SHELF

HEART SONGS. Verses for Christmas, by Henry W. Frost. Richard G. Badger, The Gorham Press, Boston. A trifle late, or early as you prefer, for a volume on Christmas. But it will keep. The poems are more religious than otherwise. It is not necessary to wait until Christmas to be interested in the contents. The author is best known as the head of the work of the China Inland Mission in the United States and Canada, and as a speaker and writer upon religious and missionary themes. The book is quite attractive in printing and binding, and will be an ornament to your table.

"SICK-A-BED" IN ATLANTIC CITY

Klaw & Erlanger have booked "Sick-a-Bed," the new comedy by Ethel Watts Mumford, for two performances, matinee and night, at the Apollo Theater, Atlantic City, beginning Monday, Feb. 4. The cast includes Mary Boland, Edwin Nicander, George Parsons, Charles E. Evans, Dallas Welford, John Flood, Marie Newcomb and Julia Ralph. The play will shortly be brought into New York.

"LADY OF CAMELLIAS" TO CLOSE

Ethel Barrymore is playing her last week of "The Lady of the Camellias" at the Empire Theater. On Thursday evening, Feb. 14, she will appear for the first time in a new comedy entitled "The Off Chance," by R. C. Carton, author of "Lord and Lady Algy." In this piece Miss Barrymore will play a comedy character. She will be supported by a strong company.

"OLD LADY 31" AT THE STANDARD

Emma Dunn in Rachel Crothers's "Old Lady 31" is the attraction at the Standard Theater this week.

Gerard Griffin sailed Saturday, Feb. 2, on his annual trip to Florida. He expects to be back in April and will be in time to get his May fishing in Maine.

Frank Fay, comedian in "Girl o' Mine," at the Bijou Theater, is making his first appearance on the legitimate stage. Mr. Fay has been a headliner in vaudeville.

NEW HOBART SPECTACLE

Elliott, Comstock and Gest to Present "Loyalty," Modern Morality Play

William Elliott, F. Ray Comstock and Morris Gest are to produce shortly a spectacular production entitled "Loyalty," being a modern morality play by George Hobart, and a sequel to his "Experience." The new play will require a large cast, as it contains eighty-two speaking parts. There are also twelve scenes.

The premiere of "Loyalty" will take place in Washington, D. C., and immediately afterward it will come to New York for a run at a Broadway theater.

HERE AND THERE

Tyler Brooke has returned East and is playing Pittsburgh this week in Oliver Morosco's "So Long Letty."

Georgia Harvey, recently seen in "Very Good Eddie" and "The Pink Lady," has been engaged for leading comedy roles with Tait in Australia. Miss Harvey will sail in three weeks and will be seen in "Old Lady 31," "De Luxe Annie" and "Mother Carey's Chickens."

Helen Lowell will enter vaudeville in the Washington Square playlet, "The Critic's Comedy." In her support will be Mabel Carruthers, Alpheus Lincoln, Jay Strong and Donald Clayton.

Elizabeth Hunt has been engaged by Mae Desmond and Frank Fielder as character woman for their new stock opening at Schenectady.

Norval Reedwell, now with William Gillette, has been engaged to play leading roles in stock in Albany at the close of his season under Arthur Hopkins.

Frank Lyon opened last week with Erwin and Jane Connelly in their sketch, "Tea for Two," at Washington. Mr. Lyon recently closed in "Love o' Mike" and was for two seasons leading juvenile in stock in Bridgeport.

Edward Douglas has signed with William Moore Patch to be under his management in "The Man Who Stayed at Home," playing the role Leon Gordon scored in this Summer in Boston.

Florence Earle opened in Providence last week as Madame Matroppa in F. Ray Comstock's "Very Good Eddie."

Izetta Jewel, Aubrey Bosworth and Frank Thomas have signed exclusive contracts with Chamberlain Brown.

Ezra B. Eddy, formerly of the Van Cleve Advertising Agency, New York, and a well-known Friar, has joined the aviation branch of the United States Navy. He is assigned to Columbia University for special instruction work in aeroplane motors. "The Pawn," the Japanese melodrama in which Frank Keenan was originally featured, was first produced by Mr. Eddy.

DEATHS

BURKE.—J. Frank Burke, a well-known actor and stage director for many years, died on Jan. 23, at his home, 1954 Hillcrest Drive, Los Angeles, Cal. He was fifty years old.

COLLINS.—Mrs. George W. Collins, professionally known as Marie Barrett Collins, died Jan. 22, at the home of her husband in St. Louis. Mrs. Collins, who has been in the profession since childhood, retired two years ago. Her last professional appearance was supporting Irene Fenwick, in the screen version of "The Commuters." Beside her husband, Mrs. William H. Barwald, the actress, and four other sisters and a brother survive her. (English papers please copy.)

LOTTO.—Arthur A. Lotto, actor, manager and newspaper man, died at Tacoma, Wash., Jan. 19, of pneumonia. He was born in London, England, in 1864, and came to this country twenty years ago with the late Henry Irving. He was connected with many leading players and attractions here, including Fanny Davenport. For many years he was associated with the San Francisco *Call* and San Francisco *Examiner*. At the time of his death he was manager of the Hippodrome Theater, Tacoma. He is survived by a sister, Mrs. M. L. Pinkham, of Ocean Park, Cal., and a brother, Fred Lotto, a well-known comedian, who retired from the stage several years ago.

MCNESS.—Wilmot McNess, an actor, died of pneumonia in St. Vincent's Hospital, Jan. 28, at the age of thirty-eight. He was born in Kentucky and went on the stage some years ago. He was seen on Broadway in "Paid in Full." Recently he had played in vaudeville.

PRICE.—J. W. Parson Price, seventy-nine years old, a teacher of music, of No. 401 Lefferts Ave., Richmond Hill, Queens, died in his home on Jan. 24 of Bright's disease. Mr. Price was born in Glamorganshire, South Wales, and came to this country in 1877. During his career as a vocal instructor, Mr. Price taught many celebrated actors and actresses, among them Mary Anderson, Julia Marlowe, Marie Cahill, Maude Adams, Margaret Dale, Grace George, Frances Starr, Doris Keane, E. H. Sothern, and Henry E. Dixey.

LASHELLE.—Mrs. LaShelle, mother of Ann LaShelle, with the Charles K. Champlin company, died of heart failure Jan. 13, aged fifty years. The funeral was held at the Brooklyn home Jan. 17. Her husband and six children survive.

YOUNG.—Sergeant Ernest Young died at Camp Upton, Yaphank, L. I., on Jan. 30, after a short illness of pneumonia. Previous to being called in the draft, Mr. Young was a member of William Hodge's company in "Fixing Sister" and was playing in Chicago when notified to report at Upton. He entered upon his military duties with enthusiasm and recently won his stripes as sergeant. The funeral was held from his sister's home in Paterson, N. J.

NEWS OF STOCK PLAYS AND PLAYERS

HYPERION STOCK PLAYERS OF NEW HAVEN, CONN.

Top row: Harry Andrews, director; Karl Amend, scenic artist; Russell Fillmore, Jerome Broderick, Alfred Swenson; leads, Frank Thomas, DeDorrest Dawley, Charles McBride, Arthur Griffin.
Bottom row: Henry P. Menges, manager; Lorie Palmer, Jane Morgan; leads, Louise Farnum, Emma Martin.
Seated: Faith Avery.

"TO ARMS" IN NEW BEDFORD, MASS.

Lester Lonergan Opens a Stock Season on the Old Grounds, Where He Played Long Ago, and Won His Cross

NEW BEDFORD, MASS. (*Special*).—Week Jan. 28-Feb. 2 was one of the most notable in the history of the Olympia, as it marked the appearance here of Lester Lonergan, than whom there is no more popular actor among the theatergoers of New Bedford; Amy Ricard, his talented wife, and a splendid company of artists, including Henry Hicks, in a new and thrilling patriotic playlet entitled "To Arms."

Mr. Lonergan, Miss Ricard, and Mr. Hicks need no introduction to the New Bedford public. Mr. Lonergan had his own stock company in this city for a number of seasons, and since then has played short engagements at a north end theater. Miss Ricard played leading roles in many seasons. Mr. Hicks won great popularity in his artistic character impersonations here in stock. This present season Mr. Lonergan and Miss Ricard won enthusiastic praise from every New York critic of note for their artistic work in Mr. Lonergan's production, "The Torches." This play, by the way, had its premiere in this city. Since his last appearance in this city, which was with Mr. Lonergan, Mr. Hicks has continued his stock work with companies in various cities in the Middle West.

There are eight people in the cast of "To Arms," which is a modern play with a patriotic motive, and with its scenes laid in one of the larger of the small cities of the United States. Mr. Lonergan was seen in the character of Harry Arnold, D.D., and Miss Ricard played the role of Mrs. Arnold, his wife. Mr. Hicks was cast as Major Whitehouse, U. S. A. Other members of the company include Betty West, Harry A. Hugenot, Master Howard Brooks, Charles Silber, and Richard Carlyle. The scenes are laid in the home of Dr. Arnold and there is a tableaux scene entitled "Somewhere in France." The play and company scored one of the greatest of hits.

W. F. GEE.

EMERSON PLAYERS 25th WEEK

LAWRENCE, MASS. (*Special*).—"A veritable spreader of sunshine" was the popular verdict of the throngs that filled the Colonial each day (excepting Tuesday) week of Jan. 28-Feb. 2, when the Emerson Players offered their twenty-fifth production of the season, "The Daughter of Mother Machree."

The title role was played by Dorothy Dickinson, who, as Sally O'Brien, was a most charming and captivating little Irish-American "colleen." Miss Dickinson made quite a hit in the part, and with her numerous witty lines, was the real "sunshine spreader." Leo Kennedy more than made good in his part, and did his share towards the success of the play. Dot Karroll, who has appeared with the players on various occasions, was cast as Mother Machree, and gave a very fine characterization of the role. Franklyn Munnell and Tom Whyte were good, as were also Joseph Crehan, Georgette Marcel, Maud Blair, Richard Barry and Joe Guthrie. Bernard Steele was the director. Week of Feb. 4-9, "The Road to Happiness."

W. A. O'REILLY.

OLIVER PLAYERS RETURN

SPRINGFIELD, ILL. (*Special*).—After an absence of three years the Oliver Players return to the Chatterton Theater, for a run of permanent stock.

The *Morning Journal* offers a cash prize to its readers who send the best article on what should be the opening play. This novel feature has caused no end of comment, and unusual good publicity for the opening. Players engaged by Otis Oliver for the Springfield company are: Vada Heilman, ingenue leads; Esther Welty, second business; Miss Bennett, characters; Ruth Morgan, ingenues; Theodore Lorch, seconds; George Dayton, characters and heavies; Roy Van Fossen, juveniles; E. A. Jamison, comedy, and William McConnell, general business.

C. A. CANE.

BISHOP'S IN OAKLAND

OAKLAND, CAL. (*Special*).—The Bishop Players, headed by Betty Brice, are offering the popular New York stage success, "Which One Shall I Marry?" and they are certainly giving the patrons of this popular showhouse a treat. Miss Brice is perfectly at home and more than happy in the role of Agnes Moran. Ben Erway in the part of the poor man and Hugh Metcalf as the rich man handle their roles in a manner beyond criticism, and the balance of the cast all have good roles and make the most of them. Business steadily improving. For the week of Jan. 27-Feb. 2, Edward Hearn, famous and popular motion picture star, will be seen in the leading role of George Broadhurst's "The Law of the Land." Mr. Hearn has accepted only a limited engagement with the Bishop Players, and his appearance with the company is awaited with interest. Mr. Hearn and Miss Brice, supported by the Bishop company, should make the future productions well worth seeing.

SCHEEFINE.

WALTER'S "KNIFE" IN PATERSON

PATERSON, N. J. (*Special*).—Richard Buhler and his company of players offered a production of Eugene Walter's "The Knife" as the attraction at the Empire, week Jan. 28-Feb. 2. Elsie Esmond in leading female role proved capable, as did Mr. Buhler in the opposite part. John Prescott, Roy Stout, and Margarite Knight assisted in making the performance one that was greatly enjoyed by goodly numbers during the week. Charles L. Dooley, general manager of the Garden and Regent theaters, reports that both of his houses continue to enjoy their usual large patronage despite the fact that they are closed Tuesday. Good bills and comfortable houses are responsible for the capacity business.

J. C. BUSH.

ALL THAT IS IN ELMIRA

ELMIRA, N. Y. (*Special*).—The Mae Desmond Players concluded an engagement of twenty-two weeks at the Mozart Theater with a splendid production of "Romance," Jan. 28-Feb. 2. Miss Desmond was at her best as Mme. Cavallini and scored an emphatic personal success. Her interpretation of the role was the gem of the stock season. Frank Fielder made a splendid Thomas Armstrong and pleased greatly; Dan Malloy did well as Harry Putnam; Hazel Corinne proved a dashing Susan Van Tuyle; Lee Sterrett was a strong Cornelius Van Tuyle, Dudley Clements made much of the role of M. Baptiste, Millie Freeman was an adequate Signora Vannucci and Bijou Washburn a pleasing Mrs. Frothingham. Sumner Nichols, Bernice Callahan and Franklin George rounded out a cast of more than usual strength. The careful stage direction of A. Gordon Reid helped to make the production a real treat. Mozart Stock company, Feb. 4-9, in "Cheating Cheaters."

Starting Feb. 4, Manager M. D. Gibson offered his own dramatic stock company for the balance of the season. Hazel Burgess will be leading woman, John Lorenz leading man, Harold Houston juveniles and Peta Davis second woman. Dan Malloy, Hazel Corinne, Millie Freeman, John J. Dillon and Lee Sterrett, popular members of the Desmond Players, will remain. Mr. Sterrett will be stage director. "Billy" Barry, recently of the Poli forces, will be the company manager.

Homan's Musical Stock company drew large business to the Lyceum, Jan. 28-Feb. 2. Bissett and Scott, "Memories." Janet of France, Stewart and Mercer, Connors and Huyck and the Hazel Kirk Quintet pleased capacity at the Majestic, Jan. 28-Feb. 2. The Amusu featured Dorothy Phillips, Mrs. Vernon Castle and William S. Hart; the Colonial, Mary Miles Minter, Norma Talmadge and Mildred Havens; the Regent, Elsie Ferguson, Clara Kimball Young and Douglas Fairbanks.

J. MAXWELL BEERS.

"EXEMPTION" BY GLASER

DETROIT (*Special*).—"Exemption," a patriotic war sketch, by Helen B. Mitchell of Detroit, preceded the three-act farce, "A Pair of Sixes," at the Adams Monday night, Jan. 28, by the Vaughan Glaser Players. The receipts of Monday night's performance are to be sent to Dr. Angus McLean and the nurses of the Harper unit now in France, and the audience which left standing room at a premium responded with hearty applause and many curtain calls. The cast in "Exemption" includes Mrs. W. F. Victor, Don Burroughs, Constance Kenyon, Mrs. Nellie Peck Saunders, Jessie Minor and Edward Keane. As T. Boggs Johns, in "A Pair of Sixes," Vaughan Glaser is seen in one of his best recent roles, sharing honors with Mrs. Saunders as the lovelorn cockney servant. Miss Fay Courteney plays the role of the queen, who eventually beats the pair of sixes. Will D. Corbett, as Nettleton, and Jane Seymour as Mrs. Nettleton, are especially pleasing, and Miss Gladys Kramer as the gum-chewing stenographer, take the honors in the first act. This week, "The White Sister."

MARION SEMPLE.

TWENTY-FOUR WEEKS STRONG

LAWRENCE, MASS. (*Special*).—The Emerson Players presented Sumner Nichols' latest comedy, "The Girl He Couldn't Buy," as their vehicle for the twenty-fourth week of their season at the Colonial.

The different members of the cast were afforded splendid chances for good work, especially so Georgette Marcel, as Kitty Burns, and Joseph Crehan, as Flip Edwards. Both were cast as typical New Yorkers, and having some bright lines and a real funny "bunch of chatter" they received their share of attention, their work together being of such an order as to deserve more than passing mention. Dorothy Dickinson, in the role of Hope Nelson, gave a splendid performance. Leo Kennedy, as the crook, Joe Maynard, was good, and was well received. Maud Blair, as Mrs. Edwards, the Irish landlady, was excellent with a rich Irish brogue, and furnished plenty of laughs. Franklin Munnell, as Cold-Cash Burnham, the tempter, with wealth, was good, as were Tom Whyte, Dick Barry, Joe Guthrie and Bernard Steele, who completed the cast.

As a whole, it was a splendidly acted play, and proved a winner for the entire week, a sell-out being the rule at several performances. Bernard Steele directed.

Eugene Fraser, who joined the players a few weeks ago, left the company Jan. 19. Ill health is ascribed as the cause of his departure. Week 28, "The Daughter of Mother Machree," followed in order by the following: "The Road to Happiness," "The Girl from Out Yonder," "The Talk of New York" (musical) and "Playthings." Then there are several other first class productions to follow, including "The Revolt," "The Poor Little Rich Girl," with Georgette Marcel in the title role.

Managing Director Steele announces that he is contemplating putting on an Irish drama about St. Patrick's Day, probably "Arrah-Na-Pogue," or some other play as suitable for the season.

W. A. O'REILLY.

BENEFITS IN OLD SALEM

SALEM, MASS. (*Special*).—"The Natural Law" was the bill for week of Jan. 28 at the Empire, and it was a decided jump from the melodrama of the previous week, which only further proves the versatile ability of this excellent company. The play is technically a sex problem affair, but unlike many of these so-called "moral" plays, it is entirely unobjectionable—in fact, it is interesting and well handled, although a trifle unconvincing. It has the great merit of an unexpected ending. It was given an excellent production by the players—opportunity being given to Miss Salisbury and to Miss Hill to wear some very charming gowns. The principal roles were in the capable hands of Jane Salisbury, Julian Noa and Elmer Thompson. As Ruth, Miss Salisbury had a part which called for sure and skillful drawing, and she was more than equal to every requirement. Mr. Noa, as Dr. Webster had a part in which he was able to show the finished actor that he is—his reading of the exacting role was perfect. Mr. Thompson was splendid as the boyish, rather weak, Jack Bowling. Florence Hill did an excellent bit of work as Della Forbush and David Baker, John B. Mack and Priscilla Knowles were most satisfactory in their respective roles. Week of Feb. 4, "The Country Boy."

Manager Harry Katzes has the reputation of always being ready and willing to offer his theater for any patriotic purpose and there have been numerous benefit nights when he has turned over a large percentage of the receipts to the local battery at Camp Devens, or for the boys in France. On Tuesday, Jan. 22, he was given special permission to give a matinee and evening performance for the benefit of Battery F. Crowds were turned away at both performances and a goodly sum was netted for the boys.

DOROTHY BENNETT.

"CHORUS LADY" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players, at their theater, gave a most creditable performance of James Forbes' comedy, "The Chorus Lady," week of Jan. 20, to large appreciative audiences. The play was excellently cast and carefully staged. Grace Huff gave a delightful delineation of "Pat." Her comedy was clever and right to the point. Ivan Miller pleased greatly as Dan Mallory. Fanchon Everhart, Jane Darwell, Ruth Renick, George Barnes, Norman Feusier and others contributed able work to make the entire production a success. The versatility of the Wilkes Players has been very effectively demonstrated by the capable manner in which they are able to portray their respective parts whether they are dramatic or comedy. "Mid-Channel," week Jan. 27.

Newell Miller, treasurer of the Wilkes Theater, is another member to join Uncle Sam's forces. Mr. Miller has passed the aviation examination with high honors, and expects to leave soon for San Diego. Alexis Luce, former leading man of the Wilkes Players, has been commissioned a first lieutenant, and is now in military service.

CAROLINE MENDELL.

STOCK PROGRAMS IN NEW JERSEY

"Romance" at Union Hill, By Keith's—"Yellow Ticket," By the Strand Players, in Hoboken

UNION HILL, N. J. (*Special*).—The B. F. Keith Players presented an elaborate and artistic production of Edward Sheldon's great drama, "Romance," in three acts, with a Prologue and Epilogue. It was without the slightest doubt the best work ever done by this unequaled company of artists. S. R. O. sign was displayed in front of the box office at all evening performances and the daily matinees were well attended. The B. F. Keith Hudson Theater, which has been the permanent home of the Keith Players for the past ten years, was the only theater in New Jersey permitted to be open Tuesday. The regular performance of "Romance" was given both in the afternoon and evening, and the entire receipts from both performances were turned over to the Knights of Columbus War Camp Fund. Hundreds of patrons were turned away at both performances and the attendance proved to be the largest in the history of the theater. Stage Director Edwin H. Curtis spared neither time nor expense on the production, which resulted in an artistic and beautiful rendition. "Romance" calls for strong acting, and in the hands of the Keith Players full justice was done to it. All the atmosphere and color was there, and all the little details needed to beautify the picture had been carefully attended to by this master director. Dorothy Shoemaker in the role of Margherita Cavalinni, the Italian singer, was the height of dramatic acting. Her grasp of the part was sure and effective. She ran the entire gamut of human passion, and moved her auditors to laughter and tears at will. The passion and feeling she puts into her lines makes her acting most realistic. Jack Roseleigh, the well-known leading man of the cast did splendid work, both as Bishop Armstrong and Thomas Armstrong, rector of St. Giles. He was at all times forceful and very dignified. One of the big hits of the performance was the artistic work of Steward Wilson, who has registered a tremendous hit since he made his initial appearance with the Keith Players. Betty Brown was indeed charming as Suzetta. Steward Robbins was capital in the role of Van Tuyl. Aldrich Bowker more than made good in an artistic character interpretation. Joe Lawrence as Adolph did well. Natalie Perry made a favorable impression in a minor role. William Davidge as a butler was very satisfactory. The remaining members of the large cast appeared to splendid advantage and all came in for their share of applause. As a whole, the production was ideal and compared most favorably with that of the original New York city cast. Week of Feb. 4, "Common Law."

"Yellow Ticket" in Hoboken

HOBOKEN, N. J. (*Special*).—"The Yellow Ticket" was the attraction produced by the Strand Players and met with an enthusiastic reception by record-breaking attendance week of Jan. 28. At every performance the theater was crowded to capacity and owing to the strength of the play and the clever and intelligent acting of those who took part, the performances were greatly enjoyed. Pearl Gray, who makes her initial bow to patrons of this theater as the new leading lady, was given a cordial greeting and welcome. She possesses considerable dramatic and emotional ability and will likely become a big favorite. She played her part with real feeling and great strength. Howard Chase, the talented and versatile leading man of the cast, did excellent work and acted his role with considerable force and made the character stand out strong. The other members of the cast did well. The management has been fortunate in securing the services of Frank Lane, scenic artist, who has won the hard-earned reputation of being one of the best and cleverest scenic artists in the profession. Mr. Lane's work is always a master-piece of perfection and much of the success of the company is due to his genius and master ability. Week of Feb. 4, "The Old Homestead."

"P & P" in Bayonne

BAYONNE, N. J. (*Special*).—The Cormican Players at the Strand Theater, presented "Potash and Perlmutter," week of Jan. 28, and another triumph was scored by this competent and talented company. Howard R. Hall proved his superior versatility in the role of "Perlmutter," the part created in the original production by Barney Bernard, and did it justice. Rallo Lloyd, the stage director of the company, also made a very favorable impression upon the capacity audiences as Abe Potash. Lorna Elliott as Ruth Goldman and Robert Le Sueur as the persecuted Russian youth acquitted themselves in a very creditable manner. Capacity business throughout the week.

CHARLES A. BITTIGHOFER.

ADELYN BUSHNELL
Leading Lady, Somerville, Mass., Players

TWENTY-SIX WEEKS OF SUCCESS

JAMESTOWN, N. Y. (*Special*).—Samuels (W. L. Foster, Mgr.): For their twenty-sixth week at this theater, the Pauline MacLean Stock presented "Mrs. Wiggs of the Cabbage Patch," a play very well produced and very well received. The entire company were seen to advantage, as well as a number of additions to the regular cast. Pauline MacLean was very lovely as Lovey Mary; Josephine Bond as Mrs. Wiggs did a fine bit of acting; Ed. Clarke Lilley was clever and funny as Hiram Stebbins; George Ormsbee as Billy Wiggs and Ronald Rosebraugh as Chris Hazy were both fine, while Lucy Neil as Miss Hazy was extremely good. Jane Reed Lewis, the local girl who has been playing with the company for several months and who has been out of the cast for a short time, was enthusiastically welcomed back as Mrs. Shultz. James K. Dunseith as Mr. Wiggs, Robert McKinley as Hunkerdunkus Jones, W. W. Richards as Mr. Shultz, W. R. Hey as Deacon Bagby and Ernest Kast as Sheriff were all well placed in their several roles. The children, Jasmine Zuckerman, Dorothy Smith and Gladys Wheeler, did creditable work.

Lyman H. Howe's Travel Festival is booked for Feb. 3-4, so that the production of "The Girl He Left at Home," billed for the week of Feb. 4, will not start until the Wednesday night performance.

A. L. LANGFORD.

BROOKLYN'S NEW STOCK

BROOKLYN, N. Y. (*Special*).—After undergoing many trials and tribulations as a motion picture house, the Crescent Theater will once more resume business as a stock theater, beginning with a matinee performance Saturday, Feb. 2. The vehicle selected as the opening attraction is "Broken Threads."

The new management of the Crescent announces that it will endeavor to keep the theater up to the high standard that was maintained three years ago by the Crescent Stock company, which had in its ranks such popular stock favorites as George Alison and Leah Winslow. It is purposed to give at this house attractions that are brand new; also many of the famous old plays that the public likes.

The new Crescent Stock company is headed by Alice Fleming, who will play the leading female roles, and Robert Hyman, a leading man whose work is favorably known on the legitimate stage.

"INNOCENT" AT HAVERHILL

HAVERHILL, MASS. (*Special*).—Academy Players (week Jan. 28-Feb. 2) in George Broadhurst's "Innocent." On Monday both afternoon and evening playing to S. R. O., with crowded houses for the rest of the week. Walter Gilbert plays "Bela Nemzeti" in a most satisfactory manner. Ione Magrane, in the title role, displayed great charm and sweetness, and played the part in a finished manner. Walter Scott Weeks, as Horace Irving, deserves especial mention. William Freeman, as Peter McCormick, and James J. Hayden as Oskar Von Gussen were fine. The ever popular director, Harry J. Leland, appeared as His Excellency. The stage settings and lighting, under the direction of Charles Squires, was perfect and left nothing to be desired.

C. T. ISSERTELL.

FLASHES FROM STOCK STAGES

The Modern Drama Players presented a modernized version of "Camille" as their second bill of the season at the Little Theater in Los Angeles, Jan. 22. Betty Oliver appeared in the title role, Butler Powers played Armand and Sidney Brown was M. Duval. The remainder of the cast was composed of Misses Cludrich, McClure, White and Persons, and Messrs. Green, Shaw, Hammond and McCartney. A large and enthusiastic audience greeted the players.

Irene Daniel, who has been leading woman at the Grand, Kansas City, Mo., with the Dubinsky stock company, since its opening, Sept. 33, 1917, closed her season there Jan. 26 (the house having changed management), and opens with the Dubinsky stock at Tootle Theater, St. Joseph, Mo., Feb. 10, in the Grace George success, "Divorcons." Miss Daniel's two biggest successes at the Grand were "Within the Law" and "Tess of the Storm Country."

Ed. Williams writes that he has cornered the stock market in Indiana, having stocks in Elkhart, Kokomo and South Bend, all playing to excellent business. He opened in South Bend, Ind., Jan. 27, with "The Heart of Wetonna," to a capacity business, both Sunday and Monday. The closing order has helped rather than hurt, he states, and the stock proposition has never been so good in the Middle West as it is now. This particular line of amusement seems to be greatly in demand.

READING

READING, PA. (*Special*).—The Orpheum Players, week Jan. 28, presented "Sinners," a sensational drama by Owen Davis, to good business. In the opinion of the great majority of those fortunate enough to witness it, this production may be placed at the head of the list as the very best stock effort here thus far this season. Numerous curtain calls at the end of the second and third acts demonstrated the audience's hearty approval. "Sinners" is a play of sharp contrasts. The good folks in it are painted as very, very good, while the bad ones are depicted in no uncertain terms as very wicked, living up to the title of the play. It is quite reminiscent of the good old homestead plays of yesterday, blending the tenderloin life of gay New York. Gilda Leary, the new leading woman, played the part of the heroine with charm and perfect naturalness, while Albert McGovern offered an excellent portrayal of the role of Bob Merrick, hero. The remainder of the company were admirably cast in difficult roles, and as usual were the recipients of sincere applause. Although the management had announced that, through lack of patronage, the season would close with the presentation of "Sinners," they have decided to accede to the requests of many patrons and continue stock productions as at present. Week Feb. 4, "The Co-Respondent."

HARRY B. WEAND.

DIXON

DIXON, ILL. (*Special*).—Family Theater, R. H. Rohrer, Mgr.: First grade photoplays and vaudeville to capacity business, with matinees Wednesday and Saturday. On account coal conservation, theater is dark Tuesday; double bill Monday evening. Princess: George Slothower, Mgr.: Because of coal conservation, theater dark, with the exception of first grade photoplays Saturday, matinees and evenings only.

H. A. ROE.

HYPERIONS OF NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Hyperion: Week Jan. 28 is a sort of festival week at the Hyperion. Packed houses greeted the Players in "Friends," with Charles Carver and Alfred Swenson in the leading masculine roles. The applause was overwhelming. Rose Morgan as the opera singer was charming. Her gowns were most beautiful. She sang "Good-bye" in very good voice. Mr. Carver and Mr. Swenson did equally well in their roles. First honors, however, go to Frank Thomas as Mr. Otto. His acting was superb as the dope-ridden old man. Arthur Griffin as the millionaire father had another one of those roles which fit him so well and brought many a laugh. Faith Avery as the little mother did very well. Louise Carnum and Lorie Palmer had very short roles but played them with understanding. As Forrest Dawley as the manager who loved the singer handled his role very capably despite the fact that he was suffering from a severe sore throat which hindered his speech greatly. Jerry Broderick completed the cast. After the third act Mr. Carver was forced to come out and make a speech, which he did very graciously and well. Spurred on by his well-spoken words, the audience called for more, and Mr. Swenson and Miss Morgan had to come before the curtain and say a few words. Their speeches were short but none the less gracious for all that. Flowers came over the footlights for several members of the company, and it was generally what is known as a "big night."

"The Christian," Feb. 4.

HELLEN MARY.

RALLY FOR NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—The Northampton Players, under direction of Melville Burke, did big business week of Jan. 28 with "A Pair of Queens." Preceding this "The Show Shop" ended the week with capacity business. In "A Pair of Queens" L'Estrange Millman played the lead in proper farcical spirit and was sympathetically supported by the company. Langdon Gillett has been succeeded as leading man by William Raymond, who will make his first appearance in "The Cinderella Man." The first of the Bargain Matinees to be put on Mondays during the industrial holidays proved to be a popular move, drawing a good-sized and enthusiastic house.

President-elect Neilson, of Smith College, spoke between the acts two evenings of the largest attendance at "The Show Shop," emphasizing the importance of keeping the municipal theater alive during the stress of war time.

The holiday counter-interests, followed by changes in theater hours, the effect on business in general of the fuel situation and consequent restrictive orders, combined with unprecedented weather conditions, affected theater business to such an extent that an appeal for further subscriptions and better support was made to the citizens, who responded immediately and encouragingly. The Board of Trade also appointed a committee to help in the increase of attendance. The Kiwanis Club attended "The Show Shop" in a body and have voted to hold a similar theater party each week.

MARY BREWSTER.

A SURPRISE IN SOMERVILLE

SOMERVILLE, MASS. (*Special*).—(Clyde E. McArdle, manager): "The Girl Who Came Back," is a pleasing play capitally acted. That in a nutshell was the consensus of opinion of the two packed houses which filled every seat from pit to dome, while witnessing the Somerville Theater Players in it week of Jan. 28. Adelyn Bushnell in the title role was more than equal to the role. Miss Bushnell must have a keen sense of humor for she never missed a "trick" and got the part over in mighty clever style. Arthur Howard as Peter Crandall is another who deserves special mention, for while the part is not long it would be easily under or over acted. Mr. Howard did neither. In the very first act, in the drunk scene, he hit a happy stride and carried it to the very end with honors. Grace Fox as Mrs. Crandall looked motherly and acted with much charm, while John Kline as Henry Gilsey and Brandon Evans as Dr. Barlow, both gave creditable performances. The play also served to welcome Gertrude Shirley to the cast as Edith, and while it is not Miss Shirley's first appearance before us it was one of her best. John Gordon as Adachi and John Dugan as James pleased. The scenes were particularly well done by Geo. Lord, a really splendid artist. Current week "The New Henrietta."

STEADY.

BONSTELLE IN BUFFALO

BUFFALO, N. Y. (*Special*).—To an audience that completely filled the Star Theater Jessie Bonstelle opened her thirteenth season of stock in Buffalo, Jan. 28, in "Cheating Cheaters." The tremendous ovation given Miss Bonstelle and her company attests to the remarkable popularity of the organization. Few stock companies in the country can boast of thirteen seasons in one city and it is indeed a record to be proud of. Many of the old favorites have returned. William Pringle, Robert Adams, Marie Curtis, Franklyn Pangborn and Arthur Allen have already won the hearts of local playgoers by their splendid work in previous seasons. Among the newcomers are Robert Frazer, leading man, Guy D'Ennery, Katherine Cornell, Arri Rodman, Mr. House and Walter Naylor. Mr. Frazer proved immensely popular with the large audience and bids fair to become a great local favorite. Miss Buell will again act as scenic artist and Willamene Wilkes as director. "Our Mrs. McChesney" follows, with Miss Bonstelle in the title role.

"SICK-A-BED" IN PITTSBURGH

Premiere of Farce by Ethel Watts Mumford Produced by K. and E. Has Good Qualities

PITTSBURGH, PA. (*Special*).—"Sick-a-Bed," the three-act farce by Ethel Watts Mumford, was presented for the first time on any stage by Klaw and Erlanger at the Pitt Theater on Monday evening, Jan. 21, and has all the earmarks of a popular success. While holiday audiences are proverbially good natured and easy to satisfy, succeeding audiences of the week found as much to laugh at as did the two large audiences of the opening day. When some rough edges have been polished off, it will doubtless be found to be a swift-moving farce that will successfully attack the risibilities of any audience. "Sick-a-Bed" is scheduled for early metropolitan showing. Miss Mumford came on for the premiere and has been entertained a great deal by local club women. It was announced from the offices of William Moore Patch that Abe Erlanger would come to Pittsburg to supervise the production, but he failed to arrive. The information is now furnished that Marc Klaw will be in Pittsburg next week. "Sick-a-Bed" being booked for two weeks at the Pitt. The company presenting the farce is a fine one, including Mary Boland, Edwin Nicander, George Parsons, Dallas Welford and Charles Evans.

Maude Adams played to big business all week at the Nixon in "A Kiss for Cinderella." Barrie's delicate touches and Miss Adams's delightful art combined to give a splendid entertainment. Week Jan. 28, Julia Sanderson and Joseph Cawthorne in "Rambler Rose." The Alvin housed "The Wanderer" to big business. This combination of spectacle and drama made a fine impresson. Splendid acting was contributed by Nance O'Neill, James O'Neill, Frederick Lewis and Charles Dalton in the leading roles. Week Jan. 28, "So Long Letty," with Charlotte Greenwood.

This week will see the last of the musical comedy, "Girl of My Heart" at the Duquesne, followed week of Jan. 28 by Maude Fulton in "The Brat," for two weeks. "The Brat" appeared at the Alvin last year. Eddie Leonard and T. Roy Barnes were the vaudeville headliners at the Davis.

C. B. F.

PARIS SUCCESS SEEN IN BALTIMORE

Title Here, "Love Forbidden"; Over There, "L'Amour Defendu"—Shubert's "Fancy Free" Comes

BALTIMORE (*Special*).—At Ford's on Monday night, Joseph and I. Weber presented a new play under the title of "Love Forbidden," which under its original of "L'Amour Defendu," by Jacques Renaud, achieved considerable success in Paris. For the American version the Messrs. Weber have recruited that sterling actor, Robert Edeson, for the leading male role, Dr. Lee, a specialist, and have surrounded him with a cast which is chiefly interesting because it comprises so many newcomers, among whom are Rexford Burnett, William Everats, Walter Walker, Isabelle Winlock, Ida Maye, Margaret Pitt, and Baby Ruth. The action of the drama is divided into three acts, all of which are laid in New York city. The production is under the personal direction of Garland Gaden. The new play deals with a very vital matter, not exactly pleasant to behold in the theater, but the drama is written with such an evident note of sincerity that it leaves a very vivid impression on its beholder. A detailed review of this piece will be noted next week.

One of the most eagerly awaited of the season's plays arrived at the Academy this week in the form of "The Country Cousin," that much discussed comedy by Julian Street and Booth Tarkington. The success of this play is easily discernible, owing to its extreme Americanism and the manner in which the co-authors have treated their theme. Their character drawing is delightful in every respect, and the play is well constructed throughout for its special type. While it is not a very important contribution to the American stage, it nevertheless serves its purpose of furnishing one of the most delightful evenings spent in a playhouse this season.

The Messrs. Shubert seem to have registered a substantial success in their latest musical production, "Fancy Free," which was on view at Ford's last week. In so far as local verdicts go, the piece scored quite an unexpected and emphatic "popular" success; in fact, rarely has an audience been taken so completely by surprise as were the audiences at the opening performances. Coming to town completely unheralded, "Fancy Free" proved one of the most delightful and genuinely diverting musical entertainments which have come our way this season. Dorothy Donnelly deserves a good bit of credit for providing a thoroughly interesting book, decidedly better than the overage product. The music by Augustus Barratt is tuneful, if not exactly original, and the entire score is replete with spirited numbers of a character which will easily find their way to the dance halls and restaurants. "Fancy Free" in certain respects bears strong likeness to "You're in Love," both in the manner of treatment and general outline, being the same type of musical entertainment, which is greatly to its credit. The piece gains considerably in merit through the hands of its interpreters, the cast doing heroic work on all sides. Clifton Crawford stars continually, hardly leaving the stage for more than five minutes during the entire action of the piece. Marilynn Miller and Harry Connor are featured with Mr. Crawford and justify in every way the honor thrust upon them. Two newcomers completely took the audience by storm. Ray Raymond, one of the best juveniles seen here in seasons, and Marjorie Gateson, a prepossessing young woman, are "discoveries," and will bear close watching. The scenic investiture was good, without being elaborate, and the chorus and costumes were both up to the Shubert standard.

Not the least important fact in connection with the play is the fact that it serves to introduce a charming actress in Alexandria Carlisle, whom if memory serves correct is making her appearance for the first time this week before a local audience, unless we are mistaken in believing that she did not regale us with her delightful performance in "The Mollusc" several seasons ago. The surrounding cast includes most of the original members who were seen during the play's engagement on Broadway. It was received with enthusiastic approval by a splendid audience, and will most likely prove one of the successes of the local season. Week, Feb. 11, "The Rainbow Girl."

Madame Bernhardt received the homage of thousands during her engagement last week at the Maryland, where she headed the bill, which included that clever artist, Nonette. It has only been a year ago since Bernhardt was seen at the Lyric in the same little playlet which is serving so well for her vaudeville engagement, so there was nothing very novel or particularly interesting about her engagement, outside of the remarkable vitality and tremendous will power displayed by this most wonderful artist of them all. She is indeed "great" in every sense.

The Newman Travel Talks, under the able management of Harry Henkel, are again meeting with the same marked success which has attended them during past seasons. Mr. Henkel deserves a word of sincere thanks for bringing Mr. Newman to Baltimore, as his lectures are the most interesting of any that are given here during the course of the Winter.

I. B. KREIS.

DETROIT

DETROIT (*Special*).—"Oh, Boy!" is back at the Garrick for a week's stay, Jan. 28, after an absence of just a year, but with an entirely different cast. Joseph Santrey and Ivy Sawyer head the cast this year, but the audience, which filled the theater to the limit of its capacity, was obviously of the opinion that there could be no improvement. Dorothy Maynard, who sings and dances well, makes a vivacious Jackie Sampson, and Lawrence Wheat as Jim Marvin, the impulsive football coach, is directly responsible for most of the mixups, which go to make "Oh, Boy!" such good fun. There is lots of worth while music and plenty of attractive dance numbers in this musical comedy. Next, "The Man Who Came Back."

Phyllis Neilson-Terry opened her engagement at the Detroit Opera House Monday night in Edward Peple's comedy, "Maggie." The cast includes some able players, Rose Morrison, John MacFarlane, Arthur Lewis and Phyllis Ralph. Arthur Lewis, as the bishop, does the best piece of acting in the play. This week, "Potash and Perlmutter In Society."

Gus Edwards' "Bandbox Revue" heads the bill at the Temple week of Jan. 28, with the Misses Lightner and Newton Alexander and Walter DeLeon and Mary Davies vying for second place. For the rest Wilfred Clarke and Co. in a one-act misunderstanding, "The Reel Trouble"; Moon and Morris, dancers; Dave Roth and acrobatic and aerial stunts complete the program.

Some great moving pictures in Detroit are "The Birth of a Nation," which continues for the second week of its return engagement at the Washington with unabated popularity; "Ghosts of Yesterday," with Norma Talmadge, at the Broadway-Strand, is a peach; "Brown of Harvard," a good picture, well presented, is at the Majestic, featuring Tom Moore and Hazel Daly; Mae Marsh in "Fields of Honor," at the Madison, and Viola Dana in "Blue Jeans," at the Liberty.

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BUFFALO

BUFFALO, N. Y. (*Special*).—Wilda Bennett scored in the name part of "The Riviera Girl," at the Majestic Jan. 28-Feb. 2. Miss Bennett was charming and has fine support in Carl Gantvoort, while Sam Hardy supplied abundant comedy. Week of Feb. 4, "Under Pressure."

Hale Hamilton, and an excellent company, at the Teck, Jan. 28-Feb2, entertained in "What's Your Husband Doing?" Week of Feb. 4, "Katinka."

At the Star, Jan. 28-Feb. 2, the Bonstelle company opened another season in Buffalo and was royally welcomed by audiences that packed the house in "Cheating the Cheaters." The company includes William Pringle, Marie Curtis, Arthur Allen, F. W. Wilkes and Franklin Pangborn. Special recognition was accorded new members, particularly for Katharine Cornell, a Buffalo girl. Robert Frazer, the new leading man, made a capital impression. The large following Miss Bonstelle has here turned out in force.

Sallie Fisher, in "The Choir Rehearsal," was the headliner at Shea's, Jan. 28-Feb. 2.

At the Gayety Fred Irwin's Majestics, a Buffalo show, played to crowded houses.

"Draft 258," big feature film, drew crowds to the Academy, Jan. 28-Feb. 2. The vaudeville bill was headed by Choy Heng We and Co.

The six Royal Hussars was the top act at the Olympic Theater, Jan. 28-Feb. 2.

"Follies of Vaudeville," presented by Palfrey, Hall and Brown, was the feature attraction at the Lyric Theater, Jan. 28-Feb. 2.

J. W. BARKER.

SALAMANCA

SALAMANCA, N. Y. (*Special*).—Strand: Jan. 28, Mary Garden, in "Thais," and with such music that is rendered by the Strand full orchestra it was one of the Strand's best bills. S. R. O. sign was in evidence. The following attractions for the balance of the week, "A Royal Romance," Jan. 31, Julian Eltinge in "The Charming Mrs. Carfax," also "The Mock Trail" by home talent for the benefit of the local Red Cross. By request, Sunday, "The Life of Our Saviour."

Andrews: "The Lilac Domino," booked for Jan. 24, which was to be one of the big attractions of the season, was canceled on account of company being unable to secure baggage cars for scenery. One of the season's big events was Rex Beach in "The Barrier," Jan. 28; a stirring virile photo-masterpiece of the last frontier, one of the best pictures screened at Andrews in some time; S. R. O. was the word to those that were late. "Very Good Eddie," Feb. 6.

T. H. NORMILE.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—The successful musical comedy, with George MacFarlane, Else Alder, John E. Hazzard and the original New York cast, filled the entire week of Jan. 21 at Macauley's Theater to excellent business. Underlined at Macauley's is the successful George V. Hobart play, "Experience."

"Mutt and Jeff Divorced" proved a drawing card at the Gayety, Jan. 28-Feb. 2. "One Girl's Experience" opened for the week of Feb. 3.

Vaudeville has a strong hold on the Louisville people, and the B. F. Keith-Mary Anderson "Big Time" House had many other strong features. Bell and Eva, Frank Milton and DeLong Sisters, Joyce West and Moran; McMahon and Chapelle and Ed Reynard. At the Keith National popular-priced place were Bert Leslie, Archer and Ward, Lydell and Higgins, Armstrong-Strouse and Tarzon.

The feature of moving picture activities, week of Jan. 28, was "The Birth of a Nation," at the Walnut, first time here, at reduced prices. Douglas Fairbanks at the Strand, William S. Hart at the Star, Wallace Reid at the Majestic were the other big attractions. Business was good at all of the moving picture places.

The Liberty Theater at Camp Zachary Taylor is launched upon what appears to be a career of prosperity. The prices are reasonable, the attractions are high class, the place is well managed and the soldier boys seem more than pleased with what has been provided for their pleasure.

The Louisville amusement places have adapted themselves gracefully to the orders of the Fuel Administrator, and has evidenced the most loyal attitude in arranging that all performers, stage hands, musicians and house employes will be paid a full-day salary for each of the days closed under the Garfield order.

A novelty in the filming of motion pictures will be brought to Louisville by Al Weston of the O'Loma Photo Play Co., who is now here planning what he calls a Club Studio. He says his company will secure a large tract of land adjacent to Louisville, suitable for the setting of historic and educational films, the first to be filmed here being called "The Story of Old Glory," the picture dealing with the various changes in connection with the American flag, dating back to 1776.

In connection with a project styled a "Smileage" campaign, having for its object the securing of contributions to be used in the purchasing of tickets for soldiers to the various amusement offerings to be given in Louisville, all of the players in Louisville Wednesday, Jan. 30, participated in a monster entertainment given at Keith's. The whole arrangement was under the direction of James B. Camp, ex-manager, ex-actor, ex-city father and successful business man.

Edward Klauber, one of Louisville's best-known and best-liked men, died Jan. 28, after eighty-three years of active life. He was the last of the charter members of the Louisville Lodge of Elks No. 8, now numbering over a thousand members. He was at one time a popular photographer here, and enjoyed the warm personal friendship of all of the theatrical celebrities who have visited Louisville in the past forty years. Adolph Klauber, New York dramatic critic and theatrical producer, husband of Jane Cowl, the actress, is one of two surviving sons.

CHARLES D. CLARKE.

CINCINNATI

CINCINNATI (*Special*).—If the order of the Fuel Administration in closing up business generally on Mondays and the theaters on Tuesdays is to work a hardship on the theaters in Cincinnati it is not apparent on the surface. As a strictly neutral observer of conditions I should say that it is a good thing for the theaters, at least for the present. Saturdays and Sundays, of course, have always been the big theater days. Now we have an extra holiday added each week for a period of ten weeks. Nothing for the people to do except to stay at home and read or play cards, or go to the show. One does not have to put on specs to see which the people prefer.

Manager Ned Hastings, of Keith's, announced a few days ago that an extra performance will be played each of the fuel saving Mondays at 12.30 noon, the regular daily matinee following at 2.30 instead of 2.15. It is believed that in this way Keith revenue will not fall below the normal, even though one show a week will be missing. Perhaps, if the plan works well, it may be extended to one other day. Eddie Leonard and company in "The Minstrel's Return" is featured in the current Keith bill.

Richard Carle heads a company in "Furs and Frills" at the Lyric, which opened to good business Jan. 27. The production is expected to compete with Maude Adams in "A Kiss for Cinderella," at the Grand, Jan. 28.

Manager Charles Weigel, of the Alhambra Theater, is featuring the film, "The German Curse in Russia," and is turning them away at the low prices of 10 and 15 cents. I understand that receipts of picture houses last week failed to show any material effects from the Tuesday closing, greater crowds having made up the difference on Monday. This was particularly true in the houses on the hill tops.

WILLIAM SMITH GOLDENBERG.

CORRY, PA. (*Special*).—Manley Parker, manager of the Rex Theater here, has acquired a lease of the Grand at Westfield, N. Y., a new $100,000 house seating 1,000. He also is negotiating for the Lyric at Jamestown. Parker is one of the most popular managers in this section and has made good.

M. J. BERLINER.

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MAKE-UP

REPORTS FROM MIRROR CORRESPONDENTS

CHICAGO

CHICAGO (*Special*).—Extra matinees on Monday to make up for "showless" Tuesday, were given at all the standard theaters except at the Cort, Blackstone and Powers'. The Cort will continue its policy of eight performances only. Warfield and Mrs. Fiske gave a Sunday evening performance to compensate for the loss of one performance on "fireless" day. Some of the vaudeville and burlesque houses will give three performances on Monday, on account of closing Tuesday. There is nothing to indicate that the theaters and picture houses will have to close at 10 or 10:15 P.M. With enormous business on Monday and an extra matinee each week, the legitimate houses have no reason to complain about poor business, or loss on account of closing on Tuesday.

The Week's Run

Last evening, Feb. 3, at the Princess, Al H. Woods gave Chicago its first view of "Mary's Ankle," with Walter Jones and New York cast taking part.

Columbia: (Burlesque) "The Sporting Widows."
Auditorium: "The Wanderer."
Blackstone: Mrs. Fiske in "Madame Sand."
Cohan's Grand: "Lilac Time," with Jane Cowl.
Colonial: "Cheating Cheaters."
Columbia: Burlesque.
Cort: "The Gypsy Trail."
Empire: Burlesque.
Garrick: "The Very Idea," with Richard Bennett.
Great Northern Hippodrome: Vaudeville.
Illinois: "Ziegfeld Follies," capacity.
Imperial: "Trail of the Lonesome Pine."
La Salle: "Leave It to Jane."
Palace: Vaudeville.
Olympic: Kolb and Dill.
Playhouse: "The Man Who Stayed at Home."
Powers: David Warfield in "The Music Master."
Princess: "Mary's Ankle."
Rialto: Vaudeville.
Star and Garter: Burlesque.
Studebaker: "Maytime."

"The Man Who Stayed at Home," scheduled to leave the Playhouse in two weeks, will remain during the month of February, according to present calculations of the manager.

Edward Douglas has assumed the leading role in "The Man Who Stayed at Home," replacing Alexander Onslow, and Flora Sheffield has followed Auriol Lee as the girl whom the spychaser loves.

This afternoon I noticed that the top price of admission to nearly all the special matinees was one hundred cents with exception of the "Follies," which was two dollars top.

Eileen Huban is acting in the role of the heroine, succeeding Miss Cathleen Nesbit in "The Cheaters" at the Colonial.

Kolb and Dill, in "The Art of Loving," have the following Chicago support at the Olympic: Frank Darien, Sam Burton, James Liddy, Honora Hamilton, Bill Jacobs, Frieda Hempel, Velma Hinkle, Eva Clark, Hazel Randolph, Lucille Chalfant, Manilla Le Moir, Mary Newton, Hazel Spinetti, Ethel Williams, and Grace Pennock. Business here runs about $12,000 per week.

The National Automobile Show was held at the Coliseum all last week, and was well attended.

Harry Askin has joined the Chicago Opera company in a managerial capacity.

It is said that George Ade was among those present at the La Salle, when "Leave It to Jane," the musical comedy, had its first Chicago presentation.

Frank Q. Doyle, the vaudeville booking agent, is now located at suite 1114, in the North American Building, with Harry Santly as his general manager, and Mary Klos, stenographer.

Will Reed Dunroy, well known in Chicago theatrical circles, will become editor of a local Chicago vaudeville publication, when Harry Rose, editor, who has been drafted, leaves for some war camp early next month. Robert Conkey will be advertising manager.

Tom Bourke's Chicago Morning *Telegraph* is now coming out in Chicago every week, with four pages in color and twelve in white. When "Oh, Boy!" departed from the LaSalle Sunday night it had run for twenty-three weeks, beating the season's record.

The successor of Fred C. Eberts, deceased, as manager of the Majestic Theater, is W. G. Tisdale, who comes here from the Majestic at Milwaukee.

At the Illinois Theater is the eleventh annual production of "Ziegfeld Follies." Will Rogers in his "sayings" seemed to make the biggest individual hit of the entire show. Tom Richards, Eddie Cantor, Allyn King, Fanny Brice, and the whole company did their utmost to drive dull care away. The "Follies" will remain at the Illinois during the current month.

The weather has been so cold in South Dakota (in some cases forty below zero) that the town people will not turn out to see road shows, and it has also been impossible for the country people to reach town, so that no performances are reported in many cases. Cold weather and blizzards have knocked the show business in the Middle West—nothing like it has ever been experienced in show circles. Change of railroad schedules has also lost many dates.

The Garfield closing law will give the moving picture managers a chance to get acquainted with their families on Tuesday holidays. They are very optimistic. "Monday," as one manager says, "being closing day for stores and offices, gives us enough business to make up for a dark Tuesday."

Florenz Ziegfeld, producer of "The Follies," arrived in Chicago last Tuesday to attend a meeting of the Press Club, which held its annual "Follies night" the same evening in the club quarters in the City Hall Square Building, with all members of the "Ziegfeld Follies" principals and chorus as the club's guests. Lou M. Housman was chairman, and Harry J. Ridings was vice-chairman of the committee on arrangements, which were secret.

Fred C. Eberts, manager of the Majestic Theater, died suddenly last Thursday night, Jan. 24, at his residence, 4874 West End Avenue, Chicago. His illness lasted only a week and his death came as a great surprise to his many friends. He had been in the theatrical business in Chicago for several years. The writer first met Mr. Eberts while he managed the Great Northern Theater. He left that playhouse to engage in the automobile business, in which business he remained for about two years. About two years ago he went to the Majestic Theater. He was one of the best-known theatrical men in Chicago. Mr. Eberts was born in Detroit, where his mother now resides. He was forty-four years of age. His widow, Mrs. Mary Eberts, and daughter, Miss Nellie, were at his bedside at the time of his death. Work and worry over the failure of his performers to arrive for two Mondays in succession, because of snowstorms, is said to have contributed to his illness. Hundreds of the friends of the deceased manager called at the chapel, 1820 Michigan Avenue, Saturday, to view the remains and pay their last respects. Funeral was at Detroit.

W. A. ATKINS.

INDIANAPOLIS

INDIANAPOLIS. (*Special*).—A good-sized audience greeted "Good Gracious! Annabelle," at the Shubert Murat, Jan. 23-26, with the warmest favor and went away with the feeling of having been highly entertained by a farce of brilliant wit, delightful from start to finish. And it has been some time since a little unknown actress made such a pronounced impression as Isabelle Lowe, the fascinating, irresponsible Annabelle, who quite took our hearts by storm and who will long be remembered for her charming performance. Lydia Dickson in the May Vokes part of the undercook, scored strong with her audiences. Other worthy of praise were Robert Middlemass, Ralph Bunker, Harry Ingram, Harry Sothern, J. Palmer Collins, Mac Macomber, Harry C. Bradley and Clare Spencer. "Love o' Mike," Jan. 31-Feb. 2 (return).

English's: Dark for two weeks; reopened with Ruth Chatterton in a matinee performance of "Come Out of the Kitchen," Feb. 4-6. Maude Adams in "A Kiss for Cinderella," Feb. 7-9, and "Springtime," week of Feb. 11.

A capacity audience greeted the opening performance of "The Marriage Question," at the Park week of Jan. 28. "The Lure of the City" followed, week of Feb. 3.

Keith's bill, week of Jan. 20, was headed by "The Reckless Eve," with a large company, some good songs and attractive settings. Ray Samuels was the big hit of the bill, but it is a great pity that anyone of her personality and gift to put over her songs should resort to the vulgar suggestion of one of her numbers. Al. Lydell and Bob Higgins were, as usual, a popular pair. Garcinetti Bros. offered a pleasing hat-throwing act. Others were Ed. F. Reynard, Joyce, West and Moran, and Kerslake's Pigs. Week of Jan. 27, John B. Hymer and Co. in "Tom Walker in Dixie," Gene Green, Maleta Bonconi, Jim and Marion Harkins, Janet Adair, Sansone and Delila, Dorothy Hays and Sterling and Marguerite. Holliday Monday, Jan. 28, two matinee performances were given, the first at 1 and the second at 4 P. M., with the usual evening performance.

PEARL KIRKWOOD.

FT. DODGE

FORT DODGE, IA. (*Special*).—"Paradise Valley," Jan. 20-23, with William B. Morris and Grace Thurston, gave excellent satisfaction. All members were clever. Jack Price Jones deserves especial mention. Costumes were splendid. Stock indefinitely, Jan. 27. Opening bill, "Land of Joy." Change of program three times a week. Prices 10-20-30 cents. "Fair and Warmer" (one night), Jan. 28.

Vaudeville ended season, Jan. 24-28, with splendid attraction, including Capes and Snow, an Orpheum act; Three Miss Westons, Tom Brown, and Hippodrome Four.

The Strand had Olin Thomas in "Betty Takes a Hand," Jan. 21-22; William S. Hart in "The Bargain," Jan. 25-28; Clara Kimball Young in "Magda," Jan. 27-28; William Farnum in "The Conqueror," Jan. 23-24. Majestic: Wallace Reid in "Nan of Music Mountain," Jan. 24-26; William S. Hart in "The Silent Man," Jan. 27-29, to splendid business. Lyric: Mabel Taliaferro, Jan. 26-27, in "The Trail of the Shadow," and William S. Hart, Jan. 28-30, in "The Last Card." All houses report good business.

LILLIAN M. RANKIN.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—Senators and Representatives of Congress viewed a seven-reel thriller last Tuesday, presented by the Committee on Information. The committee after preparation then made the first showing of its films of how the National Army are turned from civilians into soldiers. The pictures were taken at Camp Slocum, Chillicothe, Ohio. Later they will be released for general showing in the motion picture houses of the country. The films are entitled "The Remaking of a Nation."

The current week's attractions, Feb. 3, at the Washington theaters are "Pollyanna," at the National, with Patricia Collinge in the title role, with supporting company including Oswald Yorke, Beatrice Morgan, Joseph Jefferson, Maude Granger, Stephen Davis, Helen Weathersby, Glenn Hunter, Maud Hosford, Harry Barfoot, and Selma Hall.

At the Belasco, the musical comedy, "Over the Top," with Justine Johnstone leading, assisted by Ed Wynn, Craig Campbell, Laurie and Bronson, Fred and Adele Astaire, Vivian and Dagmar Oakland, Betty Pierce, Ted Lorraine, MaBelle, and Mary Eaton and Rolanda's Neo, classical dancers.

For the seventh week of the Poli Musical Players' season, B. C. Whitneys musical success, "A Knight for a Day," is the bill, with Barney Gerard's burlesque organization, "The Newest Follies of the Day," at the Gayety.

Keith's program at this always crowded playhouse presents Gus Edwards's new Annual Song Revue, Le Roy, Talma and Bosco in "The Slaves of Mystery"; Josie Heather, English comedienne, with William Casey, Jr., and Bobbie Heather; Burns and Fabrito in "Shoos"; Billy Halligan and Dama Sykes in "Somewhere in Jersey"; Alexander MacFadyen, composer and pianist, and Howard's Shetlands and terriers.

Musical events at the National Theater include Anna Case in song recital with Gilbert Spross, pianist, Feb. 1; Josef Hofman, the Polish pianist, Feb. 4; Elias Bresskin, violinist, and Florence Macbeth, soprano, Feb. 7, and Madame Rappold, prima donna of the Metropolitan Grand Opera company, and Irma Seydel, violinist, Feb. 10.

Various theaters, including the Belasco, Keith's and Cosmos sent players, appearing their programs last Tuesday when the theaters were obliged to close to give entertainment to the service men now in Camp Meigs, Fort Hunt and the American University Camp.

The joint concert of Mary Garden and Pablo Casals which was to be held at the residence of Mrs. Gaff, 1520 Twentieth Street, Northwest, Jan. 29, for the benefit of the British-American war relief fund, has been postponed through the illness of Miss Garden until Feb. 4.

Robert Edgar Long, who for several years was literary representative of the National Theater, was a welcome visitor last week in connection with "Fancy Free," the attraction at the Belasco Theater.

JOHN T. WARDE.

CLEVELAND

CLEVELAND, OHIO (*Special*).—"Mary's Ankle," at the Colonial, played to good houses, week Jan. 24. "Potash and Perlmutter," at the Opera House, is as popular as ever. "The Smarter Set," at the Prospect, played to an appreciative audience.

Hippodrome: The Morton Family is prominent at the Hippodrome. There are five of them on the bill and every one is a good entertainer. The elder Mr. Morton told the packed house yesterday this was his thirty-seventh year of stage work. Other good acts are "The Stowaway," which is packed with laughs and clever dancing; "Pardon Me," which is a good farce with music. Buster Santos and Jacque Hays give a good musical and comedy number. Mabel and Dora Ford have a good dancing act, well worth while. "Sports in the Alps" started as a scenic novelty and developed into an excellent acrobatic act.

Liberty: Jesse Bell and her company of five girls have headline honors at the Liberty this week. The opera contains everything from grand opera to ragtime, and is a fast and pleasing entertainment.

Motion pictures, Lowe's Stillman: Clara Kimball Young in "Shirley Kaye"; Orpheum, Dorothy Dalton in "Love Letters"; Standard, Mabel Normand in "Dodging a Million"; Knickerbocker, Vivian Martin in "Molly Entangled"; Metropolitan, Olive Thomas in "Indiscreet Corinne"; Alhambra, Blue Jeans.

HOWARD E. MOTT.

MANCHESTER

MANCHESTER, N. H. (*Special*).—Palace, Feb. 1 (William H. O'Neil, Mgr.): Every Monday brings the usual holiday crowds to this theater. The "Bungalow Girls" proved very entertaining. The Morin Sisters, in a singing and dancing act, were also good.

Star, Jan. 31 (E. J. Caron, Mgr): Edith Storey, in "The Eyes of Mystery," met with the approval of the movie followers. Auditorium, Feb. 1 (George Freeman, superintendent): "Mother Carey's Chickens" was well received and did a good business.

J. J. MAHONEY.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—"The Flame" was well received at the Strand Theater for three performances Jan. 24-26. This was followed by "In Old Kentucky" Jan. 27-28, which drew fair returns. It has been announced that John Wray will open the Virginia Brissac Stock company at the Strand Feb. 25, with "Cheating Cheaters" as the opening bill. Both Mr. Wray and Miss Brissac are old favorites in San Diego, and will without a doubt bring the best stock organization to the city that we have had in a long time.

The bill at the Savoy week Jan. 28 was made up of the following acts: Olga Arlova and company, The Four Reddings, Marguerite and her leopards, Joe Roberts, James K. Watson, Herbert Brooks, Mumford and Thompson, and the sixth episode of "The Fighting Trail."

The bill at the Hippodrome consisted of The Dudley Trio, Three Melody Maids, Follett and Wicks, Skating Venuses, Doranto, Loraine Mitchell, and the usual comedy pictures. Both the Savoy and the Hippodrome are doing capacity business nightly.

The Savoy Theater has put out a service flag of fourteen stars, and while the Hippodrome would only be entitled to seven stars, they have stated that their flag would include a star for each man on the entire Hippodrome circuit who is serving the country. We should see some stars.

The picture theaters are all well patronized. The Cabrillo had Mary Pickford in "Stella Maris," which proved quite popular. The Superba gave Mme. Petrova in "The Daughter of Destiny," to satisfaction. Gladys Brockwell in "For Liberty" was the offering at the Pickwick.

Willard Hutchinson has returned to San Diego and states that he believes that he can do better picking his lemons in San Diego than New York. He will remain for the Winter.

Leopold Godowsky, famous pianist, who appeared before the members of the Amphion Club Jan. 23 at the Isis, also gave a concert for the boys at Camp Kearny, which was enjoyed by all.

Mary Pickford will be the guest of the boys at Camp Kearny in the near future.

Announcement has been made that Klaw and Erlanger will build a large theater at Camp Kearny and offer road attractions.

MARIE DE BEAU CHAPMAN.

HAVERHILL, MASS.

HAVERHILL, MASS. (*Special*).—Colonial Theater (Koen Brothers, owners; James A. Sayer, manager): A fine bill of vaudeville, headed by the Imperial Russian Troubadours, in a magnificent terpsichorean and singing act; Maria Lo's China, in artistic posing; Eddie Borden and Sir James Dwyer in a lively playette, "The Lawbreaker"; Stewart and Quigly, comedians; Charles Ray Trio, in a good singing number; Crowley and Burke, comedians; Farrel Taylor and company in a good blackface comedy; George and Lilly Garden in a number on the Xylophone, and Virginia King in "Pianologues." Films of life at Camp Devens, entitled "The Making of a Soldier," and Vivian Martin in "Molly Entangled."

Strand, motion pictures (week Jan. 28-Feb. 2): Theda Bara, in "The Rose of Blood"; Peggy Hyland, in "Bought"; Antonio Moreno, in "Her Right to Live"; Earle Williams, in "A Mother's Sin"; Kitty Gordon, in "Her Hour."

Orpheum: Ethel Barrymore, in "An American Widow"; William Russell, in "Snap Judgment"; Madame Petrova, in "The Soul of a Magdalen"; Ann Murdock, in "The Imposter"; Gladys Leslie in "An Amateur Orphan"; Peggy Hyland, in "Caste"; an episode of "The Hidden Hand" serial; a "Lonesome Luke" comedy; a Burton Holmes "Travelogue," and a Mutual Weekly, and Hearst-Pathe News.

Majestic: Catherine Calvert, in "House of Cards"; Earle Williams, in "The Scarlet Runner"; Marjorie Rambeau, in "Mary Moreland"; "Captain Jinks"; "The Plumber," and a war picture, "The Italian Battle Front."

C. T. ISSERTELL.

ELGIN

ELGIN, ILL. (*Special*).—Mentor Moore's "Winter Garden Revue" headed the special vaudeville bill at the Grand, Jan. 27. Others on the bill were, Fox and Mayo, Richards and Kyle, Ash and Shaw, Hector and Pals. The Revue was patterned after Mr. Moore's usual style; singing and dancing good; balance of bill also meritorious. Business good at all performances. Monday and Wednesday, Marguerite Clark in "Bab's Matinee Idol"; Thursday, Friday and Saturday, J. Stuart Blackton in "The Judgment House"; also Burton Holmes' Travel Pictures. Pictures only at the Temple, Star and Orpheum; satisfactory business.

(MRS.) J. A. DUMSER.

REPORTS FROM MIRROR CORRESPONDENTS

OAKLAND

OAKLAND, CAL. (*Special*).—MacDonough: This house, which has been closed for remodelling, reopened Jan. 20, with Crane Wilbur and Co. in an elaborate production of "Cheating Cheaters," and the S. R. O. sign has been out at every performance. Mr. Wilbur has surrounded himself with an excellent company, in which we find the familiar faces of J. Anthony Smythe, leading man of the Alcazar Theater, San Francisco, who appeared in support of the star through courtesy of the Alcazar; James Gleason and Lucille Webster, both Oakland favorites, and Jane O'Rourke, who has been playing leads at the Bishop Theater. The entire company was good and their work was appreciated and much applauded. "Seven Chances," Jan. 27-Feb. 2.

Hippodrome: For the opening week of the Del Lawrence engagement the management is offering "His Last Dollar," one of the finest dramas of the race-track that has been presented here for some time. Mr. Lawrence gave a remarkable and pleasing rendition of the leading role and was given excellent support by Vilma Steeh, Roscoe Karns, Margaret and Howard Nugent, Chauncey Southern, Frank Dare, Gladys Kingsbury, Frank Cooley, Rupert Drum and Grace Duval, and they deserve special mention for the way in which they handled their respective roles. Capacity houses. Audell Higgins, a popular leading lady, both on the legitimate stage and in the movies, opened an engagement Jan. 27, to co-star with Lawrence, and for her initial appearance "The Girl He Could Not Buy" was produced for the first time in the West.

Orpheum: Elsa Ruegger and Co., headliners, Jan. 20-26, and the honors of the bill were rightly placed. The Avon Comedy Four, Bert Swor, Clara Howard, Moondown, Lillian Rosedale and Vivian Holt, "A Night On the Yukon" and the Kanazawa Boys comprise the balance of the program and every act is good.

Pantages: "Well! Well! Well!" headed by Frederick Wallace and Dollie Lewis; Mabel Naynon's bird act, the Atlantic Review, Byal and Early, Alice Hamilton, the Donals Sisters and Bill Pruitt are the names on the program for the current week, and they are drawing good houses at all performances.

Columbia: Jim Post and Co. in "Jiggs, a Lady Killer," with Post at his best in the comedy role of Jiggs. Reece Gardner and Buster Lorenzo appear in good parts and make the most of them.

Kinema: Mary Garden, world-famous singer, in "Thais," to packed houses. Jack Pickford in "Tom Sawyer." American: Viola Dana in "Blue Jeans" and Harold Lockwood in "The Avenging Trail." T. & D.: Charles Ray in "His Mother's Boy" and Elsie Ferguson in "The Rise of Jennie Cushing." Franklin: Taylor Holmes in "The Small Town Guy" and the "Price of a Good Time." Broadway: William Farnum in "The Conqueror."

LOUIS SCHEELINE.

WINONA, MINN.

WINONA, MINN. (*Special*).—Colonial: Motion pictures Jan. 26, Pauline Frederick, "Nannette of the Wilds"; Jan. 27-Feb. 8, Douglas Fairbanks, "The Man from Painted Post"; Jan. 30, Theda Bara, "Camille"; Jan. 31-Feb. 1, Mary Pickford, "The Little Princess."

Princess Theater: Motion pictures, Jan. 26, "Vengeance—and the Woman"; Jan. 27, W. S. Hart, "A Knight of the Trail"; Jan. 28, Harry Carey, "Straight Shooting."

Winona Opera House: "The Thirteenth Chair," Feb. 7; Leon Godowski, pianist, Feb. 22; "Louie in Love," Feb. 23.

Manager Boesner reports business at the Colonial and Princess under the present conditions very satisfactory. Would like a few road attractions at the Opera House, but was very much relieved when Dr. Garfield exempted the amusement places from the general closing order of Monday.

F. H. HASTINGS.

TAYLORVILLE

TAYLORVILLE, ILL. (*Special*).—The patronage at the Grand Theater the last two or three weeks has much improved over the period prior to the holidays. "Very Good Eddie," Jan. 18, delighted an almost capacity house. W. B. Patton in "The Boob," Jan. 23, pleased only a fair-sized audience. Advance sale good for Kibbler's "Uncle Tom's Cabin," Jan. 28. We have had few legitimate or road shows this season.

The Empress and Gem theaters, both moving picture houses, are being very well patronized the last month. The theatrical situation looks brighter, but not as good as in former years. All labor employed at good wages and people have plenty of cash to buy what they want.

CYRUS D. SIMPSON.

NORWALK

NORWALK, OHIO (*Special*).—Howe's Pictures, Jan. 28, pleased satisfactory returns. Private Peat, a soldier who spent two years on the French front in the trenches, was the attraction at the Gilger, Jan. 30. Geraldine Farrar (picture) in "The Woman God Forgot," Jan. 31-Feb. 1. Manager Clary generously donates the proceeds of the two nights to the Knights of Columbus, local lodge, for their war fund.

C. S. HARRINGTON.

BOSTON

BOSTON (*Special*).—Boston is having a number of pleasant entertainments at the theaters just now, and the matinees that our heatless Mondays have introduced serve to give some people who rarely go to the playhouse an opportunity to see good plays. When it was found that the theaters could open on Monday, but must remain closed on Tuesday, the managers sought to recoup their fortunes by giving extra matinees. The result is that nearly every playhouse gives matinee on Monday, and the few that do not open then give an extra performance on Friday. Keith's has given three performances on each Monday and Saturday, and is always crowded to the doors. In spite of the closed Tuesday, business has improved at all the houses. Last Monday every vaudeville and picture house held record breaking audiences, and the line of people waiting outside of each of these theaters for a chance to enter extended for blocks.

"Lord and Lady Algy," at the Majestic, is so well acted that all Boston is anxious to see it. At the Colonial Raymond Hitchcock in "Hitchy Koo" has made an immediate success.

In "The Naughty Wife" at the Park Square we have a farce that is continuously entertaining. The characters in the piece are rational human beings, and the cast is one of the best that has been assembled here lately for farce.

At the other houses: Tremont, "The Boomerang"; Hollis, "The Thirteenth Chair"; Wilbur, "The Man Who Came Back"; Plymouth, "Nothing But the Truth"; Copley, "Inside the Lines"; Globe, "Intolerance." The only new piece in town to-night is at the Shubert, when Donald Brian will appear in Victor Herbert's musical piece, "Her Regiment," which will be brought out for a run of three weeks.

D. CLAPP.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Academy of Music: After a long absence road attractions are now being presented to local theatergoers, through the efforts of Manager L. M. Boas, who is deserving of many thanks. Harmount's "Uncle Tom's Cabin" drew three very large audiences, Jan. 25-26, and pleased the children. Sach's Musical Comedy Co., matinee and night, Jan. 28, with a large and well-balanced company, in "The Flirting Widows," pleased S. R. O. "Very Good Eddie," Feb. 4.

Bijou: Strong bill, Jan. 28-Feb. 2. Sherman Van and Rogers; Will and May Rogers, James Gleason and Will Morriss in "The Right Man," a clever sketch—the work of the actor, playing the old man—being exceptionally well done. "Vengeance and the Woman," "Her Busted Debut," Jane and Katherine Lee in "The Trouble-makers," Pathe News, Frank Mullane, Bob Knapp and Chris Cornalla; Swift and Daley, Clayton MacLynn and Co. in "The Bet," Harry Anger and the King Girls in "On the Road to Hoakus," Mack Sennett's comedy, "The Kitchen Lady"; "Who Is Number One," with Kathleen Clifford; Peggy Hyland in "Her Right to Live," and Julian Eltinge, the world's famous impersonator, in the feature photoplay, "The Widow's Might," to S. R. O.

Savoy: William S. Hart in "Wolves of the Rail," Wallace McDonald and Mildred Manning in "Marriage Speculation," "The Red Ace," Ben Wilson in "The Mystery Ship," Universal Weekly, William Fox's big photo-drama, "The Conqueror," featuring the sterling actor, William Farnum; War News, "The Hidden Hand" and Fox comedy, "A Son of a Gun." All the William Fox productions are big favorites with the patrons. Fox does things right, and "The Awakening of Ruth" pleased very large attendance, Jan. 28-Feb. 2.

Y. M. C. A. Theater: Harold Lockwood and Mary Allison in "Mister 44"; George Ade's comedy, "The Tollsome Ascent of the Shining Tablelands"; Victor Moore in "Home Defense," Pictographs, Ford and Animated Weeklies, "Jerry and the Vampire" and the U. S. Government War films, Jan. 28-Feb. 2.

Plaza: George Walsh in William Fox's great feature photo-drama, "The Pride of New York"; Joe King in the Triangle play, "Until They Get Me," and Robert Warwick and Doris Kenyon in "A Girl's Folly" to S. R. O., Jan. 28-30. Palace, Globe, Lyric and American, large attendance to moving pictures.

All of the local theaters were dark Jan. 29. War conditions do not seem to affect the attendance, the Bijou, under the able management of L. M. Boas, drawing S. R. O. at every performance.

W. F. GEE.

NEWARK, O.

NORWALK, O. (*Special*). — Auditorium Theater (George M. Fenberg, Mgr.): "Princess Pat," Jan. 18, gave fair satisfaction to good business. "Oh, Boy!" Jan. 25, gave great satisfaction to capacity house. "His Bridal Night," Jan. 26 gave a pleasing performance to fair business. Elaine Hammerstein in "The Co-Respondent" (photoplay), Jan. 30; "The Man Who Came Back," Jan. 31; "Over Here," Feb. 1-2 (photoplay), and George Walsh in "This is the Life," Feb. 3.

BESSIE FOWLER.

TACOMA

TACOMA, WASH. (*Special*).—John E. Kellerd and company presented "The Merchant of Venice" Jan. 20; "Hamlet," Jan. 22; "Macbeth," Jan. 22; Mr. Kellerd taking title parts. Business hardly fair, though attendance at "Macbeth" was good. A. C. Henderson as Macduff was much complimented.

Moving pictures week Jan. 20-26: Apollo; William S. Hart, "The Apostle of Vengeance," and at the Colonial in "Wolves of the Rail"; Charlie Chaplin in "Police" at the Liberty; Shell: Dustin Farnum in "North of Fifty-Three."

Vaudeville: Pantages is drawing well. Manager Myers is back after a short absence. Arthur Lotto, manager of the Hippodrome, died suddenly of pneumonia. By request the body was cremated and his ashes scattered on the waters of Puget Sound. Mr. Lotto for many years had been in theatrical management.

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BRUNSWICK—BATH

BRUNSWICK, ME. (*Special*).—Cumberland: Taylor Musical Comedy Co., Jan. 21-26, pleased large houses. William S. Hart in "Wolves of the Rail," Feb. 1-2. Pastime: William Farnum in "The Conqueror," Jan. 28, pleased three large houses. Mme. Petrova in "The Silence Sellers," Jan. 30-31. "The Warrior" and "Parentage" will appear here soon. City Hall: Master Magician Yarrick (matinee only), Jan. 26; pleased large houses.

BATH, ME. (*Special*).—Dreamland: Packed houses with first-class photoplays. Opera House: Strand Musical Comedy Co., Jan. 21-26; pleased large houses. "The Crisis" is the feature picture Jan. 28-30, also these vaudeville acts: Crowley and Burke, Andy Lewis and Co. and Walter Hayes. "Mother Carey's Chickens," Feb. 4.

John A. Murphy, of East Boston, Mass., and Marie Morey, of Boston, Mass., both members of the Strand Musical Comedy Co., were married here Jan. 27, by Rev. Father N. J. Horan of St Mary's Church.

JAMES F. SNOW.

VOICE CAN NOW BE IMPROVED

A recent discovery has just been made by a musician scientist. This method has been used by some of the world's greatest singers and speakers who endorse this method, and they claim that it has improved their voice 300 per cent. All that is necessary is a few minutes every day. It is a silent method of developing all vocal chords. This method is a scientific and absolutely infallible solution of all voice questions. All those that are interested in improving their voice should write to Mr. Eugene Feuchtinger, Dept. 2592, Wilson Avenue, for all information, which will be gladly forwarded.

PORTLAND, ME.

PORTLAND, ME. (*Special*).—Week Jan. 28: With the business houses closed on Monday, mobs of people crowded to the theaters and picture houses. B. F. Keith's Vaudeville gave three performances on Monday with the S. R. O. sign displayed. The headline act was Belle Baker, well styled the Incomparable, with an excellent supporting bill, including Baumont and Arnold, Charles Kenna, John and Winnie Hennings, Adele and Eva, Nestor and Vencennes and the Goldwyn picture, "Dodging a Million," featuring Mabel Normand. Manager Hamilton is giving Portland very well balanced bills and is keeping up the reputation of furnishing high-class attractions.

The New Portland gave a continuous performance from 2 P.M. until 10.30 of Loew vaudeville, which included the "Barrel of Death," George B. Alexander and company, Conlee Sisters, Rice and Herman, Helen Davis, and the first chapter of "The Mystery Ship." For the last three days the acts included Noah Novelty, Winters and Haley, Milton Frankel and company, Whynot and Virgie, and Hayes and Mosher.

Jan. 31 was the opening date at the Jefferson of the return engagement of "Mother Carey's Chickens," with the original company. The first of the three-day run was termed Adelaide Keim night, when Miss Keim's many admirers greeted her in the role of Mother Carey. Allen Murnane, another Portland favorite, was in the cast, while the part of Nancy was excellently portrayed by Antoinette Walker. Particular interest is always given to the work of Kate Douglas Wiggin, who is well known here on account of her Summer home nearby and her loyalty to Maine.

Several productions promised for the near future at the Jefferson are "Pollyanna," "Oh, Boy," "The Thirteenth Chair," and "Experience."

Alma Gluck was the assisting artist at the municipal organ concert at City Hall, Jan. 31. Mme. Gluck has been a great favorite here since her first appearance several years ago. She was in good voice and she gave the large audience a very enjoyable evening. Mr. McFarlane played with his usual skill and understanding.

Casco, under the Strand management, motion pictures. The first two days, Julian Eltinge in "The Widow's Might," and the last of the week Jack Pickford in "The Spirit of '17."

Empire, motion pictures following the record showing of "A Daughter of the Gods," offered "The Co-Respondent," William Hart, and Norma Talmadge in "The Secret of the Storm Country."

Elm, motion pictures. The week's bill included Mary Miles Minter in "Mate of the Sally Ann," Alma Rubens in "I Love You," William Hart in "Between Men," and George Walsh in "The Pride of New York."

PALMER STRAW.

PITTSTON

PITTSTON, PA. (*Special*).—Strand, Jan. 21, Al. G. Fields' Minstrels S. R. O.; excellent performance. Jan. 26, "Peck's Bad Boy"; small house, good performance.

The five moving picture houses are having good attendance; one house is paying the tax.

W. M. SCHELTZ.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Columbus 4-6, Indianapolis 7-9, St. Louis 11-16.

ANGLIN, Margaret: N.Y.C. Dec. 25, 1917—indef.

ARLISS, George (Klaw and Erlanger and G. Tyler): Phila. Jan. 21-Feb. 9.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Dec. 24, 1917—indef.

BIRD of Paradise (Oliver Morosco): Marysville, Cal., 5, Chico 6, Portland, Ore., 7-9, Aberdeen, Wash., 10, Seattle 11-16.

BLIND Youth (Lou-Tellegen): N.Y.C. Dec. 3, 1917—indef.

BOOMERANG, The (David Belasco): Boston, Dec. 25—indef.

BRAT, The (United Producing Company, Ltd.): Victoria, B. C., Can., 4-5.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.

CAPTAIN Kidd, Jr. (Cohan and Harris): Pittsburgh 4-9.

CHEATING Cheaters (A. H. Woods): Chgo. Jan. 28—indef.

COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Balto. 5-9.

DANGEROUS Girl (Ed. W. Rowland): Milwaukee 3-9.

DAUGHTER of the Sun (Rowland and Howard): Orillia, Ont., Can. 6, Hamilton 7-9, St. Catharine 11, Brantford 12, Galt 13, Guelph 14, London 15-16.

DE LUXE Annie (Arthur Hammerstein): B'klyn 4-9.

DITRICHSTEIN, Leo (John D. Williams): N.Y.C. Nov. 20, 1917—indef.

DREW, John (J. D. Williams): Phila. 4-16.

EVERYWOMAN (Henry W. Savage): Lake Charles, La. 3-5, Natchez, Miss. 6, Jackson 7, Monroe, La. 8, Shreveport 9-10, Texarkana 11, Marshall 12, Longview 13, Palestine 14, Bryan 15.

EXPERIENCE (Elliott, Comstock and Gest): N.Y.C. Jan. 22-Feb. 9.

EYES of Youth (Messrs. Shubert and A. H. Woods): N. Y.C. Aug. 22, 1917—indef.

FAIR and Warmer (Selwyn and Co.): Montreal 4-9.

FISKE, Mrs. (Klaw and Erlanger and G. Tyler): Chgo. Jan. 21—indef.

GENERAL Post (Charles Dillingham): N.Y.C. Dec. 24, 1917—indef.

GILLETTE, William (Arthur Hopkins): B'klyn 4-9.

GYPSY Trail (Arthur Hopkins): N.Y.C. Dec. 4, 1917—indef.

GYPSY Trail (Arthur Hopkins): Chgo. Dec. 23—indef.

HODGE, William (Lee Shubert): Phila. Jan. 28—indef.

INDESTRUCTIBLE Wife (W. A. Brady): N.Y.C. Jan. 30—indef.

JOSEPHINE: N.Y.C. Jan. 28—indef.

KELLERD, John E.: 'Frisco 27-Feb. 10, Salt Lake City 13-16.

LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917—indef.

LITTLE Girl in a Big City: Trenton, N.J. 4-6.

LITTLE Teacher (Cohan and Harris): N.Y.C. 4—indef.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.

LOVE Forbidden: Balto 4-9.

LURE of the City: Indianapolis 3-9.

MACK, Andrew (Walter Sanford): Augusta, Ga. 7, Athens 8, Macon 9, Atlanta 11-13, Anniston, Ala. 14, Mobile 15-16.

MADONNA of the Future (Oliver Morosco): N.Y.C. Jan. 28—indef.

MAN Who Came Back (William A. Brady): Chgo. Sept. 25—indef.

MAN Who Came Back (William A. Brady): Boston, Dec. 24—indef.

MAN Who Stayed at Home: Chgo. Dec. 24—indef.

MANTELL, Robert (Wm. A. Brady): Birmingham, Ala. 4-9, Memphis 11-16.

MARRIAGE Question (Rowland and Howard): Cleveland 3-9.

NAUGHTY Wife (Selwyn and Co.): Boston, Jan. 28—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): Rochester 4-9.

OLCOTT, Chauncey (Cohan and Harris): Rochester 4-9.

ONE Girl's Experience: Louisville 3-9.

OTHER Man's Wife (Gaskell and McVitty): Hastings, Neb. 6, Wahoo 7, Schuyler 8.

PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.

PEG o' My Heart: Phila. 3-9.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.

POST, Guy Bates (Richard Walton Tully): N.Y.C. 4-9.

ROBSON, May: Minneapolis 3-9, Des Moines 7-9.

SEVEN Days' Leave (Daniel Frohman): N.Y.C. Jan. 17—indef.

SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.

SKINNER, Otis (Chas. Frohman, Inc.): St. Louis 3-9.

SMARTER Set: Detroit 3-9.

STORY of the Rosary: Columbus 3-9.

SUCCESS (Liebler and Co.): N.Y.C. Jan. 28—indef.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.

TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—indef.

13TH Chair (William Harris): Boston Dec. 25—indef.

TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

TRAIL of the Lonesome Pine: Chgo. 3-9.

UPSTAIRS and Down (Oliver Morosco): Phila. 4-9.

VERY Idea (Anderson and Weber): Chgo. Jan. 7—indef.

WANDERER, The (Elliott, Comstock and Gest): Chgo. Jan. 31—indef.

WARFIELD, David (David Belasco): Chgo. Jan. 22—indef.

WASHINGTON Square Players: N.Y.C. Oct. 31, 1917—indef.

WHICH One Shall I Marry (Rowland and Howard): Montreal 3-9.

WHITE Slave: Pittsburgh, 3-9.

WHY Marry? (Selwyn and Co.) N.Y.C. Dec. 25, 1917—indef.

WILLOW Tree (Cohan and Harris): B'klyn 4-9.

WILSON, Al. H. (Sidney Ellis): Toronto, Ont., Can. 4-9, Lindsay 11, Orillia 12, Barrie 13, Hamilton 14-16.

YES Or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—indef.

PERMANENT STOCK

BAYONNE, N. J.: Strand.

BOSTON: Copley.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway's.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand Opera House.

BUTLER, O.: Majestic.

CHESTER, O.: Family.

DENVER: Denham.

DES MOINES: Princess.

DETROIT: Adams.

ELMIRA, N. Y.: Mozart.

EL PASO, Tex.: Crawford.

FITCHBURG, Mass.: Cummings.

FORT WORTH, Tex.: Majestic.

HAVERHILL, Mass.: Academy.

HOBOKEN: Strand.

HUTCHINSON, Kan.: Home.

JAMESTOWN, N. Y.: Samuel's Opera House.

KANSAS CITY, Mo.: Grand.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morosco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MINNEAPOLIS: Metropolitan.

MONTREAL: Empire.

NEWARK: Orpheum.

NEW HAVEN, Conn.: Hyperion.

NEW YORK CITY: Lafayette.

NORTHAMPTON, Mass.: Academy of Music.

OAKLAND: Hippodrome.

OMAHA: Brandeis.

PATERSON, N. J.: Empire.

PHILADELPHIA: Knickerbocker.

PORTLAND, Ore.: Baker.

PROVIDENCE: Opera House.

READING, Pa.: Orpheum.

ST. JOSEPH, Mo.: Tootle.

ST. PAUL: Shubert.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN FRANCISCO: Alcazar.

SHARON, Pa.: Morgan Grand.

SIOUX CITY: Grand.

SOMERVILLE, Mass.: Somerville.

TROY, N. Y.: Lyceum.

UNION HILL, N. J.: Hudson.

WASHINGTON: Poli.

WICHITA, Kan.: Crawford.

WINNIPEG, Can.: Winnipeg.

OPERA AND MUSIC

CHEER Up (Charles Dillingham): N.Y.C. Aug. 23, 1917—indef.

CHU Chin Chow (Elliott, Comstock and Gest): N.Y.C. Oct. 22—indef.

COHAN Revue of 1918 (Cohan and Harris): N.Y.C. Dec. 31, 1917—indef.

DOING Our Bit (Messrs. Shubert): N.Y.C. Oct. 18, 1917—indef.

FANCY Free (Messrs. Shubert): Pittsburgh 4-9.

FLO-FLO (John Cort): N.Y.C. Dec. 29, 1917—indef.

GIRL o' Mine (Marbury and Shubert): N.Y.C. Jan. 28—indef.

GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.

HANS and Fritz: Chgo. 3-9.

HAVE a Heart (Henry W. Savage): Quincy, Ill. 4, Keokuk, Ia., 5, Burlington 6, Ottumwa 7, La Salle, Ill. 8, Bloomington 9, Gary, Ind. 10, South Bend 11, Kalamazoo, Mich. 13, Muskegon 14.

HENPECKED Henry (Gaskell and McVitty): Harrisburg, Pa. 4-5, Chambersburg 6.

HER Regiment (Joe Weber): Boston 4-9.

HITCHCOCK, Raymond: (Boston Jan. 29—indef.

KATINKA (Arthur Hammerstein): Buffalo 4-9.

LAND of Joy (Klaw and Erlanger): Pittsburgh 4—indef.

LEAVE It to Jane (Wm. Elliot, Comstock and Gest): Chgo. Jan. 22—indef.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.

MISS Springtime (Klaw and Erlanger): Cinti. 4-9.

NIGHT in Honolulu (Gaskell and McVitty): Huntington, W. Va., 5, Marietta, O., 6, Clarksburg, W. Va., 7, Fairmont 8, Uniontown, Pa., 9.

ODDS and Ends of 1917 (Norworth and Shannon): N.Y.C. Nov. 19, 1917—indef.

OH, Lady! Lady! (Comstock and Elliott): N.Y.C. 1—indef.

OH, Boy (F. Ray Comstock): N.Y.C. Feb. 20, 1917—indef.

OH, Boy (F. Ray Comstock): Cinti. 4-9.

PASSING Show of 1917 Messrs. Shubert): Phila. Jan. 14—indef.

POM Pom (Henry W. Savage): Tacoma, Wash., 4-5, North Yakima 6, Spokane 7-8, Missoula, Mont., 9, Great Falls, 10, Lewiston 12, Billings 13, Bismarck, N. D., 15.

PRETTY Baby, St. Louis 3-9.

RAMBLER Rose (Chas. Frohman, Inc.): Cleveland 4-9, Cinti. 11-16.

RIVIERA Girl (Klaw and Erlanger): Toronto 4-9.

SAN Carlo Opera: Grand Forks, N. D., 4-5, Fargo 6, Minneapolis 7-9.

STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—indef.

TOOT-TOOT (Henry W. Savage): Phila. 4—indef.

ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Chgo. Dec. 23—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—indef.

FIELD, Al. G.: Elizabeth, N. J., 5, Easton, Pa., 6, Wilmington, 7-9, Hagerstown, Md., 11, Winchester, Va., 12, Staunton 13, Charlottesville 14, Newport News 15, Norfolk 16.

MISCELLANEOUS

THURSTON the Magician (B. Fisher): Nashville 4-9, Louisville 10-16.

ALLENTOWN

ALLENTOWN, PA. (*Special*).—William Hodge in "A Cure for Curables," booked for Jan. 24, failed to appear. This aggregation of Thespians was to have reached here from Springfield, Mass., a jump which in normal times would be considered a bad booking but which in these days of uncertain railroad facilities might be called an impossible one. The company arrived in New York too late to reach here by "curtain time."

John Drew and Margaret Illington delighted a packed house Jan. 23 with "The Gay Lord Quex." Mr. Drew has lost none of the finesse of olden times and looks not a day older as the years go by. Miss Illington has grown stout but is still most pleasing. Louise Drew, cast for a small role, failed to appear.

"Angles and Tangles," described as a new revue, is on the boards for the current week. Advance notices give us little information concerning this new musical concoction.

Guy Bates Post in "The Masquerader" will come to us direct from his run in Gotham with his original cast and production: Emma Dunn in "Old Lady 31" is an early February booking.

Business at the Lyric is very good, owing to good business conditions in this region, the presence of 5,000 soldiers in camp within the city limits, and a scarcity of bookings.

FORD L. SHOTWELL.

REPORTS FROM MIRROR CORRESPONDENTS

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Helen Collier, who has the feature role in "Turn to the Right," gave an interview in which she disclosed the fact that she owns a M. P. house in Germantown and is a member of the staff of a weekly published in the same city.

Harry Lauder will make his farewell tour and will be heard at the Cort shortly under the management of William Morris. Mr. Lauder will give a talk on the war at the Y. M. C. A.

A mock trial was held in Fotoplayers Hall and Mr. Greenfield of the M. P. firm of Kahn and Greenfield was charged with "Booking His Wife" without first consulting his associates in the film business. He married and was found guilty of the charge. Myer Cohen, manager of the George Kleine System, swore to the complaint; Irving Ackerman of Ackerman and Harris, owners of the Hippodrome Circuit, was prosecutor, and Bruce Johnson of the Turner and Dahnken Circuit defended the "culprit." The judges were Newton Levi of the Mutual Film Company, and E. O. Child, manager of the Pathe branch. Well, after the conviction Greenfield was sentenced to pay for the banquet, which he willingly did.

The Graumans have sold the Strand, M. P. house, to L. Markowitz. The house was operated by the Graumans for seven years, but they have now moved to Los Angeles, where they have erected a very large house. Mr. Markowitz now represents the Universal Film Company and has for many years. Leo Weinberger will continue to manage the house for the new owner.

The Columbia is now in the last week, Jan. 21, with "Turn to the Right." This play has pleased so well that it has drawn capacity from the very first night. John E. Kellerd, the tragedian, played a repertoire at this house beginning Jan. 28.

The Alcazar is attracting with Evelyn Vaughan as the star. She repeated "Just a Woman," Jan. 21, and commencing Jan. 28 presented "Good Gracious, Annabelle."

The Cort had "The Bird of Paradise" week Jan. 21-28. It has succeeded as it has on the previous visits.

The Wigwam goes right ahead featuring the trained cockatoos and shows the film "Hoofs and Horns."

The Savoy has made a "big hit" where Will King is starring this week in "Oh, Girlie." King, of course, is the Hebrew star.

The Orpheum has a big card again this week, showing Alan Brooks, Toots Paka, King and Harvey, Mack and Anna Earl, Bee Ho Gray and Ada Summerville, The Le Grohs, Rice and Warner, and Joseph Howard and company.

The Strand is picturing "I Love You" and "A Son of a Gun." The Hippodrome has "A Camp in the Rockies" and the picture "Stranded in Arcady." The Casino has "A Night with the Poets" and Hearst-Pathe Weekly. The Alhambra is featuring Dorothy Phillips in "The Grand Passion." The California has Fairbanks in "A Modern Musketeer." The Tivoli has Mme. Petrova in "Daughter of Destiny." The Imperial shows Wallace Reid in "Rimrock Jones" and Fatty Arbuckle in "Out West." The Rialto has "The Man Without a Country." Pantages runs to good business with vaudeville and picture. A. T. BARNETT.

TOPEKA, KANS.

TOPEKA, KANS. (*Special*).—Grand, Roy Crawford, manager: Helen Hayes, the seventeen-year-old juvenile, in the leading role of "Pollyanna," Jan. 21, to good business. Miss Hayes was given excellent support by George Alison and A. W. Fleming. Performance started at promptly seven o'clock, in accordance with wishes of fuel administration.

Majestic, Roy Crawford, manager; R. J. Mack, assistant manager: Fred King's Dainty Girls, a musical production of considerable merit, is playing to good business, in spite of the early closing hour. The Dainty Girls have plenty of snap to their songs and dancing, and if the applause is to be taken as a criterion, the bill is the best one seen at this theater this year.

Novelty, Roy Crawford, manager: Vaudeville and the serial picture "Seven Pearls" are drawing fine business.

Orpheum: Billie Burke in "The Land of Promise," in connection with the Burton Holmes' Travelogues, are doing capacity business.

Iris: I. Feltenstein, manager: The incomparable Lee Kids in "Two Little Imps" are doing excellent business. Feltenstein's orchestra of seven pieces, famous for "making the pictures talk," proves to be a big drawing card.

Gem, Lew Natheson: Alice Brady in "The Maid of Belgium" and William S. Hart in "The Square Deal Man" are doing good business.

Cozy, Ruth Wright, manager: "The Auction Block," which was run for the entire week, Jan. 14-19, did capacity at nearly all performances. The augmented orchestra played beautifully and pleased. William Russell in "New York Luck," Jan. 23-24.

Auditorium: Mischa Levitzki, pianist, seventeen, the fifth number of the Elks' Concert Course, played before an audience of approximately 5,000 people. Mr. Levitzki played seevral numbers before the War Congress which met in the Auditorium immediately following his concert.

H. J. SKINNER.

IOWA FALLS

IOWA FALLS, IA. (*Special*).—"The Toy Maker's Dream, featuring William Cushman, has closed and the company returned to Chicago. "Oh, Johnny, Oh!" also gave up the ghost in Illinois after three weeks' poor business.

J. N. Thomas, who was recently killed in a street car accident in Des Moines, was the oldest stage carpenter in the Mid West. He was formerly in charge of Moore's Wonderland Theater in that city.

Fred Seymour, steward with the Hagenbeck-Wallace Show, is in charge of a ball show for C. S. Primrose.

It is reported that J. A. Patterson and H. S. Rowe will revive the Norris and Rowe circus and will take out a fifteen car show the coming season.

William R. Leonard is featuring Nora Leonard in "The White Squaw" in this territory. Doc Zieger is ahead of the show.

Al Gorrell, active in repertoire circles in the Mid West for many years, now has out a "one-nighter" called "Putting It Over."

Complaints are being registered that no ness than three repertoire companies are pirating "Little Peggy O'Moore."

Ruby Rotnour, formerly leading lady with the Flora DeVoss company in this section, is the wife of John Charles Thomas, the star in "Maytime," now playing Chicago.

"Ye Olden Times" will be the title of the spectacle of the Ringling show the coming season.

At holiday time, Lester Thompson, the press agent with the Ringling show, issued a card with the following characteristic inscription: "Wishing you a Marvelously Merry and Mammothly Mastodonic Christmas and a Stupendously Happy and Gigantic ly Joyous New Year."

William V. Mong, the well-known character actor, is now directing pictures for the Triangle Corporation.

An interesting event transpired at Cedar Rapids, Jan. 2, when Louis Delmaree, general secretary of the French Alliance of this country and Canada, addressed the French students at Coe College on that interesting topic, "The Theater." The lecture, which was in the French language, was given before an interested audience in Marshall Hall, and in treating his subject Mr. Delmaree spoke of the origin of the theater and traced its development through the successive stages which led to the theater of today. The part modern vaudeville plays in the legitimate theater was also touched upon.

FRANK E. FOSTER.

ATLANTIC CITY

ATLANTIC CITY (*Special*).—Harmony and good fellowship were the predominating features of the monthly banquet of the Atlantic City Amusement Association at the Hotel Bothwell Friday night, Jan. 25. After a sumptuous repast, the association assembled in a business session covering several hours, during which many questions of public interest were discussed.

A number of matters of a strictly technical nature consumed considerable time, but in each instance satisfactory solutions were reached, all of which will tend toward improved conditions giving the public not only greater comfort, but also placing the amusements of the city on a high and more ethical plane.

A motion was made and unanimously carried that managers of cabarets, cafes and other resorts where liquors are sold are not eligible to membership in this association.

Patriotic addresses were delivered by W. E. Shackelford, E. J. O'Keefe and Samuel W. Megill. In fact, the general consensus of the meeting was that every aid should be given to the government in its campaign of conservation, and the managers of this resort will loyally aid in this direction in every way, shape and manner. The monthly banquet of the association will hereafter take place on the third Tuesday of each month.

A vote of thanks was extended to Jacob Bothwell for the splendid menu he provided. W. E. Shackelford, E. J. O'Keefe and Charles Scheuer were appointed a committee to treat with the Hotel Men's Association on various questions of mutual interest. This committee is the result of a conference recently held at the Hotel Chalfonte between the Chamber of Commerce, the Hotel Men's Association and the Atlantic City Amusement Association. The members present were: President Fred E. Moore, manager Apollo Theater; Vice-President Herbert J. Elliott, proprietor of Bijou; Treasurer Jacob Bothwell, manager of Steel Pier; Secretary William H. Fennan, manager Steeplechase Pier; Trustee W. E. Shackelford, manager Million Dollar Pier; Trustee Samuel W. Megill, manager Garden Pier; Trustee E. J. O'Keefe, manager of Cort and City Square; General Manager Charles Scheuer; D. S. Fuhrman, manager of Colonial; G. G. Mutch, manager of the Cozy; P. M. Lewis, Jr., manager of Bijou. John Murphy, actor, was the guest of the association.

CHARLES SCHEUER.

JERSEY CITY

JERSEY CITY (*Special*).—Sam Howe and his big company were at the Majestic Theater Jan. 28-Feb. 2, and played to S. R. O. at every performance. The best of satisfaction was given by Mr. Howe and his clever associates, Le Harris, Dave Jamison, Dick Vanderbilt, Helen Tarr, Sylvia Brody, Jannette Cobart, Billie Hill, Edith Miller, May Cantor, Tom Packard, and Chester Weeks. The musical numbers are very good. Edmond Hayes and company Feb. 4-9. The Behman Co., Feb. 11-16.

Four performances were given at Keith's, Jan. 28; crowds turned away, and the business since has been capacity. Charles Richman and company head the bill in a sketch, "All for a Girl," and is well put over. Bonita and Lew Hearn made a hit in "Bits of Musical Comedy." Jess and Milt Feiber made a fine impression with songs. Barton, Oliver and Mack had a real funny act. Emmie and Ellie Elliott in "A Scenic Breath of Harmony" had one of the neatest bits on the bill. Louise and Mitchell, marvelous gymnasts. The feature photoplay was "The High Sign," with Brownie Vernon and Herbert Rawlinson in the leads. Appearing Jan. 31-Feb. 2: Ned Monroe and Nellie Lawrence in "Somewhere Near Boston" Clara and Emily Barry, popular singers Fred Heider and Nettie Parker in "A Plot Without a Story" Bert and Lottie Walton, Emily Stevens in "Daybreak" was the picture.

The T. M. A. Minstrels at Keith's, Feb. 10.

WALTER C. SMITH.

NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Shubert: Week Jan. 28-Feb. 2, "The Love Mill," with the cast which will open in New York Feb. 7, drew crowded houses. The play seems more than satisfactory and should make a hit in the metropolis. Week Feb. 4: Al. Jolson in "Sinbad"; seats selling fast.

Poli's Palace: The first complete week of vaudeville at the Palace, which, however, is incomplete because the country is Garfieldizing. The entrance which caused the controversy has been remedied and the theater allowed to run full capacity. First three days, "The Forest Fire," the Australian Creightons, Boyle and Brazil, Fay, Cooleys and Fay, Halligan and Sykes. Theda Bara in "Du Barry."

Olympia: Mae Marsh in "Fields of Honor." Effie Shannon and Niles Welch in "Her Boy." HELLEN MARY.

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EFFECTIVE IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—Tootle Theater: "Pierre of the Plains," Jan. 20-26, was one of the most effective plays the Dubinsky Bros. Stock company have given this season. Ed Dubinsky was the star of the piece and was at his best as Pierre, and the the supporting cast played up in a way to make the piece one of the treats of the season. Wallace Griggs as Matt Brady, Frank C. Meyers as Jap Durbin, Barney Dubinsky as Val Galbraith, Eugene Phelps as Pete Galbraith, and Glen Coulter as Tom Redding all deserve the highest praise for their splendid character work. Business good. "The Old Homestead," week Jan. 27.

JOHN A. DUNCAN, JR.

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